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EVERY FRIDAY.

Two Pence.

## OFFICIAL PROGRAMMES

for the week commencing  
**SUNDAY, March 8th.**

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(Chelmsford)

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### SPECIAL CONTENTS:

THE BLUE BIRD OF WONDER.  
By Sidney Walton, C.B.E.

THE STORY OF "PAGLIACCI."

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR NEXT WEEK.

LISTENERS' LETTERS.

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## Music While You Work.

By Dr. AGNES SAVILL (Author of "Music, Health, and Character").

**M**USIC and industry! In this modern world of busy life the terms imply a direct contradiction. Music has for so long been represented to the average man as an accompaniment of the idle hours which are associated with a world of leisure, that it is difficult to imagine it linked up with industry.

Why and how music affects mankind is a problem which has intrigued the wisest students of psychology. That music arouses emotion is well known, but why should the emotion it calls into being vary with the intensity, the rhythm, and the rate of the music, and also with the condition of health and mental tone of those who listen to it? In "Music, Health, and Character" I discuss two broad types of emotion evoked by music—one which brings about activity of the voluntary muscles, and another which influences the emotional impulses which are not under the control of the will.

So many problems arise in connection with music and industry that in the space of a brief article it is not possible to do more than allude to the main difficulties and suggest a few solutions. The effect of music on children and on the soldier is known to everyone. Lively music excites to the dance; no more charming sight is ever seen than that of tiny children in a back street of the slums dancing with spontaneous natural beauty to the strains of a barrel-organ. Throughout history it has been recognized that soldiers can be infused with courage, their fatigue banished, and their wills inspired to heroic effort by the martial strains of the military band.

Now these pictures suggest that to diminish industrial fatigue, the music of choice is the type which stimulates the worker to rapid action. The problem, however, is by no means so simple. Music affects the worker in more than one way. Thus, there are two aspects of

music to consider—(1) the effect of the rhythm of music on the activity of the body, and (2) the effect of music on the mind of the worker. Under the latter heading come many of the profound problems of civilization, such as the relationship between the employers and their workers, and the wider questions of national and social unrest, revolutions, and wars.

An outstanding feature of modern industry is the solicitude shown by the employers for the well-being of the employed. Many firms have a Welfare Department which caters for the human needs of the workers as assiduously as for their general health. In the early days of the introduction of machinery, the sole concern of the master was the material output of the factory. The conditions of labour existing forty years ago appear incredible to the enlightened modern employer. The policy which seeks to bring about in industry an atmosphere of harmony is more than justified by its material results; a greater output, other things being equal, is produced by contented than by discontented workers.

Work performed in factories with machinery is too often dull and monotonous. To be occupied with only a small item of the manufactured article affords no outlet for the creative and inquiring instincts of humanity. There is no emotional value to the individual in such work. Where loud noise accompanies the monotony, conditions are still more conducive to discontent and its bitter harvest of social unrest.

Man is a composite being in whom emotion plays a larger part than has been realized till within recent years. When the prevailing emotion associated in the mind with work is one of interest, the man is happy, and the industrial output is greater. Where, on the contrary, the emotional associations are those of dull routines and disharmony, not only the

(Continued overleaf.)



## Music While You Work.

(Continued from the previous page.)

individual, but the industry as a whole must suffer.

To arrest the deleterious effect of physical conditions, the State stepped in with legal regulations regarding ventilation, light, and cleanliness. To counteract the deadening effect of monotonous routine, the Welfare movement came into being.

### The Singing Fisher Lassies.

Many aids have been sought for the relief of monotony. Here we are concerned only with music. Now that the importance of emotion in the life of every individual is at last admitted, the logical next step is to provide a healthy outlet for it. Many believe that in music we find one of the best channels of healthy self-expression and emotional development.

In often times the craftsman and the agricultural labourer sang as they worked; even to-day, in the countryside, one often sees the labourer moving to the rhythm of the music he whistles and sings. In Northern Scotland the fisher lasses often spend the livelong night dressing a freshly-caught herring, and most of the time they sing their melodious native songs as they deftly pursue this occupation. In the East, where the simple life remains unstained by any commercial spirit, work is accompanied by rhythmic chant or song.

This love of music, natural to mankind, has not passed unnoticed by the chief captains of industry. The success of these men is due as much to their understanding of the psychology of men as to their knowledge of commerce. In America music has been warmly welcomed by many of the leaders of industry. The average reader will be as pleasantly surprised as I was to learn how wide is the field apportioned to music by many of the influential firms of Britain.

### Wireless Concerts for Workers.

At Port Sunlight, amongst the employees of Messrs. Lever, there are operatic and musical societies, string orchestras, glee singers, brass and other bands. During the winter months scarcely an evening passes without some musical function in the model village. During the noon hours and certain periods of the working hours, the gramophone is frequently active, and the men's appreciation is proved by the fact that they often bring their own favourite records. Wireless concerts, too, are given on two afternoons and two evenings a week.

In Burslem, the model village of Messrs. Cadbury, weekly dinner-hour concerts are held—in the winter, in the chief dining-rooms; in the summer, in the recreation ground adjoining the factory. Musical scholarships and competitions also find a place in this scheme. During the working hours, the girls are encouraged to sing, if they wish.

### Increasing the Output.

Messrs. Rowntree have also found it highly beneficial, both to the workers and the work, to permit their girls to sing, if they desire, during the latter hours of the day when fatigue might naturally set in.

Dr. James Robertson, a Medical Officer of Health, reports that in certain factories where the girls sang in time with the beat of the machinery, the output and the efficiency were higher than in similar factories where no such innovation had been introduced.

In 1921 the National Institute of Psychology was formed, and investigations of vital importance have been published by it and the Industrial Fatigue Research Board. It was definitely proved, for example, that monotonous work leads to daydreaming of a pessimistic character. After experiment, it was discovered that the bad

results could be averted by arranging brief periods of rest at regular intervals. These "rest pauses" have come to stay in many fields of industry. Other experiments showed that a greater output was caused by performing work with a rhythmic movement; suitable music should play a part in this case, too.

In certain schools the appreciation of musical rhythm led to an all-round sharpening of the intellect; pupils who had a wide musical training surpassed their comrades in other departments of school work.

### Careful Study Necessary.

Much research must be carried out, however, before it can be decided: first, what kind of music is most suitable; and, secondly, the length of time and the number of times per day or week such music shall be played or sung. Knowing how music can spur on a weary soldier, the psychologist fears lest the stimulus of music which brings about a preliminary greater output may be followed by over-fatigue.

The enthusiast who rushes in where psychologists fear to tread, will certainly, with suitable music, succeed in bringing about an initial rise of output; but such progress is useless if followed by a period of depression. Careful study is required to determine whether the stimulus, provided even by suitable music, is of the nature of a healthy tonic, such as sunlight and fresh or moving air, or of the nature of a dangerous drug. Whilst the healthy tonic makes for continued efficiency, the unnatural stimulant is followed by fatigue and sapping of the reserve energy of the nervous system.

### Spilling Discipline.

Again, when good cause for discontent exists in any industry, a low output will certainly not be improved by means of music.

Bearing in mind such warnings, I should tentatively predict that the best results will be obtained by music with a well marked, and not too rapid beat or rhythm. Probably only a few minutes at hourly or two-hourly intervals would be advisable; but this will vary according to the number of workers, their individual characters, and the type of work. Unsuitable music may injure discipline and spoil work. The music which appeals to the higher emotions cannot be employed effectively as a stimulus during work, or even during a rest pause. The music which influences the finer issues of life cannot profitably be listened to for only brief periods of time. Such music should be reserved for leisure hours; it acts by educating man to appreciate the spiritual values too little thought about in busy daily life.

### Unlimited Possibilities.

The phenomenal success of the Vocal Therapy Society should be studied by all who aim at improving the general level of the interests and the outlook of the worker. No one who has heard the part-song music of the shell-shocked soldiers can forget the deep impression it makes. Most of these men had had no musical training, and were mentally dead to life until their minds had been awakened by means of song.

In many of our towns and villages, the necessary instruction in such singing might be given by the wireless. Lectures and demonstrations broadcast on such a subject would interest a wider circle than those for whom it was originally intended. When the psychologists have decided what is the best type of music and the most suitable periods for listening to, and for singing it, who can foretell the benefit to industry which may be brought about by wireless? The possibilities for good which are opened up are practically unlimited.

## Fife and Drum Bands.

By Francis Gribble.

IN the history of military music, the fife precedes the drum. The ancient Greeks employed it, and found it effective. The Spartans were specially fond of it. There is reason to believe that it helped to keep up the spirits of the famous three hundred who held the pass at Thermopylae, for there was a saying in Sparta that "a good performer on the fife would make a man brave every danger and face even death itself."

### Used in Battle.

What became of the fife when the arts of the ancient world collapsed in chaos and confusion, no one knows for certain. The instrument itself cannot be supposed to have disappeared; but its use for the encouragement of military effort does seem to have been suspended.

Not until the sixteenth century does one hear much more of it; but then it suddenly crops up, in several countries at once, in conjunction with the drum. It was used by Swiss mercenaries at the battle of Marignano, in 1512. Fife and drums figure in a picture painted by Albrecht Dürer of a victory won by the Emperor Maximilian in 1513; and the Turks, to whom the world is said to owe the military use of the drum, are known to have had fife and drum bands in 1555. They were also figuring, at about that date, in our own Lord Mayers' shows.

### Languages and Beatings.

In the old days, however, the duties of the fife were not limited to the playing of the fife. It is laid down, in certain sixteenth-century military regulations, that they must be men "of sturdy languages" who might be "sent to parody with their enemies"; and there was also a time—in the eighteenth century—when it was part of the duty of the fife-major to inflict corporal punishment. This obligation, however, was subsequently transferred to the drum-major, presumably on the ground that the banging of the drum and the flourishing of the staff of office was more likely to develop a man's muscles than the holding of the fife to his lips.

None the less, it took some time for the fife to make good in either our army or the French. In France it was introduced by Francis I, dispensed with shortly afterwards, and revived by Napoleon. In our own army it disappeared in the reign of Charles I, its place being taken by the bag-piper or the bagboy, and was not restored till the Guards were at Maastricht, in 1747.

### Not as Slow as it Seemed.

Its re-introduction at that time is attributed to the Duke of Cumberland; but the fife and drummers were not then on the pay-roll, but were paid by the officers out of their own pockets.

A story is told of a conversation about fife and drum bands between the French Marshal Biron and our own Sir Roger Williams. The French Marshal remarked that the march usually played by the English fife and drums at that period was "slow, heavy, and sluggish"; but Sir Roger was ready with an apposite retort: "That may be true, sir," he replied, "but the march has, nevertheless, traversed your master's country from one end to the other."

An anecdote which it may be pleasant to recall when next a fife and drum march is broadcast.

Some listeners find the pressure of headphones rather trying. An ingenious device to do away with this discomfort can now be obtained. It consists of a pair of pneumatic ear-pads, which are placed between the ears and the phones. These pads have no effect upon reception.



## Stage "Miracles."

### Religious Drama in the Middle Ages.

It has been said that when Christianity was acknowledged as the religion of the Roman Empire, the doom of the theatre was sealed. That may, or may not, be strictly true, for classical drama had been from some time previously coming to an ignominious end. The age had become recklessly sensual, and the higher forms of drama had long been decadent.

It is difficult, therefore, to dramatize and say whether the Christian Church gave the death blow to the theatre, or whether, in fact, it would have died of its own accord. Acting had sunk to pandering to the basest, and the profession, we are told, had become "a danger to the peace of households, as well as to the peace of the streets."

#### Aided by the Church.

It is strange, therefore, that the very condemnation of the Christian Church should have resulted in the Church herself becoming unknowingly the nurse of an art which seemed incapable of revival. The nines became a wandering fraternity, never wholly suppressed, and carrying with them traditions which ultimately found dramatic expression within the Church herself.

Gradually, some ecclesiastical writers resorted both to the tragic and to the comic form of the ancient drama, though their themes were derived from the legends of Christian saints. Occasionally, these were performed by children under the care of monks or nuns, and in this way from the ninth to the twelfth centuries, European countries and England became acquainted with the monastic drama. There is a record, indeed, of the play of *St. Katherine* being acted at Dunstable about 1110 by scholars under the Norman, Geoffrey, who was afterwards Abbot of St. Albans.

#### Plays from the Bible.

These efforts of the cloister eventually blended themselves with more popular forms of the early mediæval drama. Miracle-plays were in the twelfth century probably acted only by ecclesiastics, and in the Latin tongue, though miracle-plays in their native Cymric dialect were performed in Cornwall even earlier.

In the thirteenth century miracle-plays began to flourish in England with the practice of their performance by trading companies in various towns. Chester, Norwich, Lincoln, Leeds, York, Edinburgh, Aberdeen, Coventry, Cambridge, Winchester, and Canterbury, as well as London and many other trading centres, found the religious drama particularly at home.

Many of the individual plays are said to be founded on French originals; but others are taken direct from the Scriptures, from Christian legends, or from the apocryphal Gospels. The characteristic feature of these plays is the combination of a whole series of them into one collective whole, and an attempt to demonstrate the course of Bible history from the Creation to the Day of Judgment.

#### Gilt Hair and Gold Skin.

Roses was frequently depicted in English miracle-plays. Saintly or divine personages were represented by gilt hair and beards; devils wore hideous heads; angels wore black or white coats, according to their quality, and angels, gold skins, and wings.

It was from such beginnings that regular drama developed from the mediæval to modern times, and whilst the usual miracle-play to be broadcast from the Royal Opera House, Covent Garden, on Thursday, March 12th, will be vastly different from the original miracle-plays of the Middle Ages, it is well to give a passing thought to them and to the people of that time.

H. P.

## Fame that Came by Chance.

### The Story of Leoncavallo's "Pagliacci"

NUMEROUS as were the short melo-dramatic operas staged as a direct consequence of the great and instantaneous success of *Cavalleria Rusticana*, only one of them is heard now and is likely to survive. This is usually represented with that lyric drama, and is *Pagliacci*, Leoncavallo's first and most popular work.

Actually it was put on the stage as a result of a long series of chances—a series which began when Leoncavallo was stranded at Bologna, in 1878, and ended with his quarrel with a publisher more than ten years later.

Through the Bologna episode, which arose owing to his manager leaving him in the lurch when his first opera, based on the tragic story of Chatterian, was ready for production, Leoncavallo was obliged to fall back on the piano for a livelihood, and he taught and played it in France, Germany, Holland, and other countries. For years he was a rolling stone.

During his wanderings he reached Egypt, where his uncle, Leoncavallo Bey, was head of the Press Bureau in the Foreign Office. His ability, coupled with that relative's influence, brought



Nedda repulses the advances of Tonio (*Pagliacci*, Act I.).

him to the notice of Anafi Pasha, who promised to make him chief of the Egyptian military bands—a position which carried a handsome salary. To the wandering musician the future then assumed a rosy hue. But, unfortunately for him in the then existing circumstances, the British Army shattered Arabi's plans, and, after the battle of Tel-el-Kheh, Leoncavallo was obliged to flee for his life, disguised as an Arab, to Ismailia, where he arrived, at the finish of a twenty-four hours' ride on horseback, nearly exhausted.

#### Wagner's Influence.

Another outcome of his travels had more momentous consequences. He came under the influence of Wagner, and was thus led to project a great historical trilogy dealing with characters in the Italian Renaissance. On his return to Italy, he completed the first drama of this work, and Ricordi, the publisher, agreed to produce it. But there was so much delay in putting it on the stage that in the end Leoncavallo quarrelled with him, and went to the rival publisher, Sonzogno, who had made a great success with *Cavalleria Rusticana*, and on whose suggestion he wrote *Pagliacci*.

So the famous opera was produced owing to a combination of remarkable circumstances rather than to any particular one. It is an offspring of chance in the wide sense.

For *Pagliacci*, as for all his other dramas up to *Der Robot*, Leoncavallo was his own librettist, and neither text nor score gave him

much trouble. As ideas occurred to him, he stored them in his mind till he wanted them, and then committed them to paper in their final form.

"I have a horror of re-writing or deleting," he said, subsequently. "The parts are carried in my head till I can write them down, even to the last note. Then I do not alter a jot."

#### Finished in Five Months.

Such was his fertility. Indeed, that in five months both text and music were finished, and neither was added to or taken from afterwards.

The opera was produced at Milan on May 21st, 1892, and it was so brilliantly successful that it made the rounds of the European capitals with great rapidity, despite an effort to stop it at Brussels, where Catulle Mendès attempted to prevent its performance, on the ground that Leoncavallo had plagiarized it from *Le Femme de Tahiti*.

This was a remarkable charge, because the turning of a mock tragedy into a bit of real life is one of the stock resources of dramatists and novelists when invention flags. In how many stories does a circus performer revenge himself on a rival by doing in implacable hatred that which he should do only in make-believe?

#### A Real Life Drama.

Leoncavallo easily disposed of the accusation of plagiarism. The composer stated that during his childhood at Montella a jealous player killed his wife after a performance, that his (Leoncavallo's) father was the judge at the trial, and that this occurrence impressed him so much that he adopted it for his opera. Catulle Mendès accepted the explanation, and *Pagliacci* was represented at Brussels without further demur.

Many strange incidents have since become linked with the opera, mainly through the applicability of the line:—

"On with the restyle, and the paint, and the powder!"

and still more so of the "tag," "The comedy is ended." Side-sides, in particular, have shown a grim liking for Canio's last words.

#### No Applause for Canio.

It was reported recently, too, that those words were uttered with tragic appositeness at a performance of *Pagliacci*. Just after Canio had made the announcement to the crowd, and the curtain had fallen, one of the actors dropped on the stage, dead.

But perhaps the most remarkable stage happening connected with the opera occurred during its representation in New York. Canio, who was the Tonio, maintained one night that there is a great deal of sham admiration in music, and that a singer's name carries more weight than his voice. This was hotly disputed.

"Wait!" ultimately said the great tenor. "I will prove it."

Leaving the room, he went to the Harlequin, who is allotted a serenade to sing behind the scenes—a part that was taken by a man with a small voice. He was never applauded, but always listened to in dead silence. On request, he agreed that Canio should on this night, unknown to the audience, sing the serenade.

When the time came, the cynic did sing it, and in his best style too; and, much to his delight, no manifestation of pleasure was made by the audience, nor on the following morning did any of the critics mention a sudden improvement in the voice of the man who played the Harlequin!

T. W. WILKINSON.

("Pagliacci" will be broadcast from Birmingham and the High-Power Station on Sunday, March 8th.)



# Official News and Views. GOSSIP ABOUT BROADCASTING.

## Mme. Tetrazzini to Broadcast.

**M**ME. LUISA TETRAZZINI, who will broadcast in "The Evening Standard Programme" from all Stations on March 10th, is one of the greatest operatic singers that Italy, or any other country, has produced. She first appeared in opera in Florence in 1860, and appeared at Covent Garden for the first time in 1907. Mme. Tetrazzini is herself a wireless enthusiast, and this is her first broadcast performance in this country. Other famous artists will appear in this programme, particulars of which will be found on page 403 of this issue.

## "Anthony and Cleopatra."

Not only theatre-goers, but all listeners will be interested to learn that Mr. Henry Ainley and Miss Cathleen Nesbitt are to broadcast from London (S.B. to other Stations) on Wednesday, March 11th, when they will give scenes from *Anthony and Cleopatra*. There are few finer elocutionists than Mr. Ainley, who became famous in a night when he appeared in the late Sir George Alexander's production of *Paula and Francesca*. Miss Nesbitt is one of our cleverest actresses and she is no stranger to broadcasting. She is keenly interested in extending the knowledge of Shakespeare's works by means of wireless.

## London's Symphony Concert.

A Symphony Concert, conducted by Mr. Percy Pitt, will be given at London on Monday, March 9th. The artists will be Miss Helen de Frey, Russian soprano, and Mr. Maurice Cole, pianist. Michael Head's Concerto for piano and orchestra will be played by Mr. Cole, whilst Miss de Frey will sing the well-known aria "Depuis le jour où je me suis donnée," from Charpentier's *Les Femmes de Good*, and a group of songs. Beethoven's Symphony No. 8 in F Major will conclude the first half of the programme. A humorous interlude will be given at 9.15 p.m. by Mr. Jack Backs and Miss Violet Stevens ("The Scandal-mongers").

## England v. Scotland.

The Rugby Match between England and Scotland takes place in Edinburgh on Saturday, March 21st. In view of its popularity, Major Leonard Towse, who broadcasts talks on Rugby Football regularly from London, will visit the Edinburgh Station and discuss the prospects of the match during the evening prior to the contest.

## A Chinese Atmosphere.

A half-hour's tour through the streets of Canton will be a feature of the Bournemouth programme on Saturday, March 14th. Chinese street cries will be heard; music will be played on real Chinese instruments, and there will be interesting dialogue. Major C. L. Cooper-Hunt has written, arranged, and will conduct this programme.

## Dramatized Paintings.

During the same evening, the other part of Bournemouth's programme will be an attempt to dramatize various well-known paintings, prominent among which will be the painting by Edwin Long, R.A., "Anne Domini—the Flight into Egypt." This picture, with all its incident and detail, cannot be entirely dramatized, but it is hoped to convey the general idea. Bournemouth residents can see the picture in the Russell-Cotes Art Gallery. This part of the programme has been arranged and will be

produced by Mr. William R. Keene and Mr. George Stone. The whole of Bournemouth's programme on this evening will be relayed and broadcast from the High-Power Station.

## A New Radio Play.

Three programmes of more than ordinary interest will be broadcast from Aberdeen during the week beginning March 8th.

## A one-act play.

*The Gender*, will be produced on Wednesday, March 11th. This has been written by Mr. Arthur Black, a well-known Aberdonian. Most of his work is in the Doric. Scenes from the "Bavarian Highlands" and Sea Pictures for contralto voice, both by Elgar, will be rendered by the Aberdeen Madrigal Choir, under the conductorship of Mr. Arthur Collingwood, on Friday, March 13th. The other programme of interest during this week will be the performance by the Catterall Quartet, on Saturday, March 14th, of Mozart's Quartet No. 1 in G.

## Mysterious!

A Mystery Programme of vocal and orchestral items will be broadcast on Wednesday, March 18th, from Birmingham. No titles of pieces will be given, and artists will not be announced. A prize of Two Guineas will be awarded for the most correct programme afterwards submitted by listeners.



Mrs. TETRAZZINI.

## Clan Campbell Night.

The series of programmes, in which the Glasgow Station attempts to convey something of the heritage, in song and music, that belongs to each Clan, grows increasingly popular, and the Clan Campbell Night to be broadcast on Friday, March 20th, should prove of wide interest. The Clan will be represented by Lady Elspeth Campbell of Argyll, whose explanations in the realm of traditional music have added greatly to the store of Scottish Folk Song.

Lady Elspeth Campbell will speak on the Clan Tartan and discuss the songs in the programmes in the light of her research. Mrs. Ian M. Campbell, of Airdrie, will contribute solos on the Highland Harp and, with the same instrument, will accompany some of the songs. Mr. I. Graham Campbell, Junr., of Shrivver, will play a selection of pipe music arranged, and introduced personally in speech, by Captain George Campbell, Junr., of Succoth. Gaelic Songs will be sung by Miss I. M. R. Currie and Mr. Neil MacLennan, and Miss Maria Bennett will sing Hebridean Love Lilt and Old Scots Airs.

## Community Singing at Manchester.

To-night, March 8th, a concert will be given by the Manchester Station, in the Houldsworth Hall, Manchester, in aid of the Orphanages and Benevolent Fund of the Lancashire County Association of the National Union of Teachers. The programme includes two London artists, Messrs. Sidney Coltham and Cedric Sharpe, and Mr. Willie Cochrane, a local humorist. The "2ZY" Orchestra and the "2ZY" Chorus will also perform, and there will be community singing by the audience in the hall.

## Recital of Old English Verse.

The third of a series of recitals under the auspices of the Scottish Association for the speaking of verses will be broadcast from Glasgow on Wednesday, March 18th. The speaker will be Miss Enid Hewitt, who will give several examples of the sonnet and old English verse.

## In Memory of Bach.

The Edinburgh programme on Friday, March 20th, will be devoted to the music of Bach, whose birthday anniversary falls on March 21st. The principal performers will be Miss Mary Grierson, who will play the Italian Concerto on the pianoforte, and Miss Suzanne Stoneyley (flautist), who will play movements from the Suite D Minor for flute and clavier. Miss Grierson and Miss Stoneyley will also collaborate in an unfinished Sonata in A Major for flute and piano.

## B.B.C. French Talk.

The French talk to be given from London by M. E. M. Stéphan on Thursday, March 12th, will consist of a reading of "Les Femmes de Illyrie," from "Craquebille," by Anatole France.

## St. Patrick's Night.

An appropriate programme for St. Patrick's Night will be given at London on Tuesday, March 17th. Mr. Frank Mullings, tenor, and Mr. Barney O'Reilly and Mr. Jerome Murphy, two favourite Irish entertainers, will be the artists. The latter will give single turns and collaborate in a special double act written for the programme. The orchestral items will all have an Irish flavour, and Mr. Mullings will sing old Irish songs.



"Mommy, dear, what will the dicky-birds do when there is nothing but wireless?"



# PEOPLE YOU WILL HEAR NEXT WEEK.

Four Popular Artists in "The Pilgrim's Progress," at Covent Garden, on March 12th.



Mr. HAROLD WILLIAMS.

In Musical Comedy and Grand Opera.

AFTER being wounded during the War, Mr. Dennis Noble (baritone) joined Mr. Leslie Henson's well-known concert party at Lille. He was quickly recognized as a young singer of no mean promise, and in 1923 was the juvenile singing lead in *Head Over Heels*, at the Adelphi. The following year he was singing not only in the Italian Grand Opera Season, but also in performances of the British National Opera Company, with which he is still associated. Mr. Noble is singing at Birmingham on March 8th, as well as in *The Pilgrim's Progress* at Covent Garden, on March 12th.

Mr. DENNIS NOBLE.

A Friend of the British Composer.

MISS URSULA GREVILLE (soprano), who is also to appear in *The Pilgrim's Progress*, has been a pioneer in the movement to secure recognition for the British composer of songs. The success of her efforts rather tends to obscure the fact that when Miss Greville set out on her pilgrimage, what she was doing was thought to be the wildest of idealist schemes. However, she gave recitals of modern English songs in all the important centres in England, Scotland and Wales, and toured Germany and Austria for the same purpose. The Continental tour was undertaken as soon after the conclusion of peace as



Miss URSULA GREVILLE.

possible, and Miss Greville was the first English singer to appear in most of the towns of Germany after the War. An English singer of modern English songs in Germany while the War was still a very vivid memory looks like a Quixotic enterprise. It is no small tribute to the personality and artistry of Miss Greville that she succeeded, prejudice notwithstanding.

Since that time she has paid two visits to the United States. In each case she had a fine reception, and her trip last December to sing for the International Composers' Guild as a representative British singer was a well-deserved tribute to her powers.

Miss Greville made her debut at the Royal Opera House, Covent Garden, as Queen of the Night, in *The Magic Flute*, with Sir Thomas Beecham.

Old London Cries.

The last half-hour of the London programme on March 11th will be devoted to special arrangements of Old London Cries, with accompaniment by String Quartet. These Cries will be sung by Miss Nancy Royle and Mr. Michael Head. They have been arranged by Mr. Vincent Thomas, and notes on them will be spoken by Mr. Octavius Pink, based on the famous pictures by Wheatley.



Mr. JOHN COATES.



Mr. SIDNEY LEE, who will give an L.B. talk on King Edward VII. from London on March 8th.



Miss DOROTHY TREECE, who will recite at Nottingham on March 12th.



Miss ASTRA DESMOND, soprano, who sings at Hull on March 11th.



Mr. MICHAEL HEAD, composer, baritone and pianist, London Station, March 11th.



Mr. MORACE STEVERS, bass-baritone, who will broadcast from London on March 8th.



Miss PEGGY COCHRANE, violinist, who will broadcast from London on March 11th.







## Listeners' Letters.

[All letters to the Editor to be acknowledged must bear the name and address of the writer. Anonymous contributions are not published.]

### Wanted: More Music.

DEAR SIR, Many listeners consider that there are too many "talks" and too much unnecessary news broadcast every evening. I think that nearly everyone would prefer more music.

The talks are not so satisfactory to listen to as the music, as they largely depend on the clearness of expression and delivery. Again, in listening to the "talks" (or plays), one's whole attention has to be given to them in order to take in fully what is being said; whereas, with music one can enjoy it without cutting off all other sounds or simple occupations.

If we could have only music from 7.30 to the closing down time, I am sure it would give general satisfaction.

Yours, etc.,

London, W.C. (Miss) H. K. M.

### The New Tuning Note.

DEAR SIR,—With regard to the new tuning arrangement, I much prefer the single note. It was a great help in tuning.

The new one has not, so far, helped me at all; indeed, I think, for two reasons. First, it interests me too much, and instead of concentrating my attention on the one and only essential thing, I am judging which note is not quite in tune, what notes form the chords, etc. Secondly, in playing down the piano, the volume of sound naturally increases all the time. I don't know whether any of the increase is due to my efforts. I think the sound would increase even if I were turning the discs in the wrong direction.

Yours, etc.,

Newark-on-Trent. E. K. F.

### Free From Oscillation.

DEAR SIR,—I have listened from time to time to the talks from London on the subject of oscillation, and should like to give you my experience. When I came to London last September from Leicester, having heard of the interference from oscillation which was complained of in this city, and finding myself surrounded by aerials, I expected to be greatly troubled with this nuisance. To my surprise and satisfaction, I never got any!

We have listened to "2LO," "5XX" and Radiola practically every evening since September, and sometimes for three or four hours at a time, and I don't think we have heard more than a dozen squeals during the whole of that period, and then so extremely faint as to be entirely negligible. I can only put it down to the excellence of the set that I am using. My set is home-made, 3 valves, and I use with it a baby loud speaker. My aerial is 33ft. high, L-shaped and 100ft. long, and is ungrounded. I suppose I am about four and a half or five miles from the London Station.

Moreover, I have the satisfaction of knowing that I can never interfere with anybody else's reception, because my set will not squeal or howl whatever you do to it.

I thought I would like to let your readers know that there is a way, apparently, out of the oscillation difficulty.

Yours, etc.,

London, N.W.4. "PETERLIN."

[This correspondent attributes his immunity from interference by oscillation to the excellence of his own set. As a matter of fact, however, selective a set, interference by oscillation will occur if a neighbour exercises his aerial to a certain extent. The real reason for the writer's freedom from interference is that he lives in a community which apparently realises the necessity of adopting a more method of listening and not oscillating.]

## The Blue Bird of Wonder.

### Radio a Perpetual Miracle.

By Sidney Walton, C.B.E.

NEVER shall I forget the first reading of the late Mr. Theodore Watts-Dunton's essay on "The Renaissance of Wonder." I chanced upon the essay in an encyclopedia, and, as when Keats came upon Chapman's Homer and a new planet swam into his ken, so it was with me. The thrill and joy of a literary discovery surged like a tide into the mind.

This was in college days in the dear old castle at Durham, where tower and river and garden have upon them the golden light of the rich yesterdays. But here in London now, in the busy and dusty arena of affairs into which the Fates have flung me to wrestle for a livelihood, the glow of that essay abides. The truth and beauty of theme and exposition were a wise and well about my thought, and from it I hope never to escape. Poets and wireless take us in thrall, you see, and put us under wholesome and winsome captivity, thereby saving the soul within us.

### The Essence of Poetry.

Mr. Watts-Dunton's argument (the word is harsh to express what is insight and vision) was that the essence of poetry is wonder. When the sense and passion of wonder fade, poetry loses its pinnacles. The eagle droops to earth.

In the great age of Elizabeth, the impulse, the emotion of wonder kindled like a flame. Ships set sail into the glamour of the unknown, and through the mystery of the foam went the men of Devon with a song. And schools were built, schools being the ships, if rightly understood, by which the mind makes its voyages on the high seas of knowledge.

Ships and schools: it was a wonder-passion that built them both, and the selisame passion pulsed in hearts of poets and blossomed into enduring music. Wonder died down, but its revival came again with Burns and Wordsworth and Coleridge, and it was as dawn after deep dark, and with the break of day came also the songs of the morning.

### Thrill and Romance.

In other realms than literature I have mused anew upon Mr. Watts-Dunton's essay and given his argument application. The perils that with the multiplication of machinery and the tangible triumph of science in these modern days, the blue bird of wonder may be startled away from our noisy gates. And if wonder go, if we lose our wonder-eyes, great indeed is the measure of our darkness. But to me the wireless is ever a theme of wonder. Usage does not dim the thrill and romance, nor custom make the splendour stale. It is a perpetual miracle, giving to earth and ether a glory and a meaning not understood before.

When one midnight a voice speaking in America resounded in my little study in Harrow, and then there came across the vast expanse of Atlantic seas a fragment of music, I was moved by the wonderfulness of two far-off shores brought into speech and communion. The human mind and the human voice, obedient to laws as old as time, but unseen until latter days, had conquered "the salt, unplumbed, estranging sea." And the end is not yet. Only the beginnings are with us.

### On Wireless Wings.

It is a night of fog, and London, as I write, wears a black shroud. The hearth alone is happy with light of lamp and warmth of fire, and the citizen clings to his home as to a sanctuary. He will not venture into gloom, and, though it be Sunday night, even the shrines and temples are forsaken. We are prisoners and yet not cast down. The wonder of the great world, its poetry and music and the beauty of cathedral worship, when hymn and prayer rise like incense from the reverent heart, steals on wings of

wireless through the hopeless mists without and makes the dreariness holy.

Anton Tebehor has a story in praise of books. The exile in his tower has lived apart. "It is true," he says, "I have not seen the earth nor men; but in your books I have drunk fragrant wine, I have sung songs, I have hunted stag and wild boar in the forests, have loved women, . . . Beauties as ethereal as clouds, created by the magic of your poets and geniuses, have visited me at night, and have whispered in my ears wonderful tales that have set my brain in a whirl. In your books I have climbed the peaks of Elbrus and Mont Blanc, and from there I have seen the sun rise and have watched it at evening flood the sky, the ocean, and the mountain tops with gold and crimson."

### The Wide World Knocking.

Scarcely changing a word, he might have spoken of the wireless, too, if he had known its ministry whereby, to alter a famous saying of John Wesley, the wide world comes knocking at every parish-gate.

And on this night my thoughts go out to friends and fellowships the country over. I recall the little lonely Rookhope away among the hills and dreaming moorlands in the far reaches of the County of Durham. There was my earliest boyhood spent, and when winter came, we were severed from towns and cities by the white snowdrifts, and the still lonelier farmsteads were cut off for days together from the hand of fate.

### In Terms of Life.

The Pennines could be stern, and my Rookhope was on their austere and silent fringe. You would not find the village unless you knew its whereabouts precisely. It lies in a lesser vale between Wardale and Allendale, and to know it is to love it. I mention it now for two reasons. First, because my thoughts go out to it this Sabbath night, and in fancy I see the good folk ventures with lighted lanterns from their dwellings on the fellside down to chapel and church, and then return to ingle-nook. And, second, because I was told of late that almost every house in Rookhope possesses a wireless installation. With that news the full wonder and significance of wireless flashed into my mind. I knew what the miracle must mean in that miniature moorland parish now matriolated, so to say, into the spacious university of the world.

So does the marvellousness of the wireless come to me in terms of life, and I am astonished with a great astonishment. And so, too, with a strange fulfilment, does Mr. Watts-Dunton's celebrated essay return to my remembrance.

### IN A GOOD CAUSE.

THE Cardiff Station is making a special effort to help the Cardiff Royal Infirmary by giving a Concert at the Park Hall, Cardiff, on Sunday, March 8th, beginning at 8.10 p.m. Part of the programme will be provided by the Station Symphony Orchestra, under the conductorship of Mr. Warwick Braithwaite, Miss Constance Willis, of the British National Opera Company, will sing contralto songs, including the aria with orchestra, "O Righteous God," from *Requiem*, and Mr. Garforth Mortimer will render solos.

The performance will be conducted in precisely the same way as in the studio, the announcing being done from the concert platform, and the audience will thus have an opportunity of watching broadcasting actually in progress. The prices of admission to the Park Hall will be 5s., 3s. 6d., and 1s., plus entertainment tax, the proceeds to be handed over to the Cardiff Royal Infirmary.







# WIRELESS PROGRAMME—SUNDAY (March 8th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## Concert

In Aid of the Royal Infirmary.  
Relayed from The Park Hall.

CONSTANCE WILLIS (Contralto).

GARFORTH MORTIMER (Solo Violin).

SWA SYMPHONY ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

8.10.

Overture, "Schwanda".....Goldmark

Dances from "Prince Igor".....Borodin

Garforth Mortimer.

Concerto for Violin and Orchestra, Second

and Third Movements.....Mendelssohn

Constance Willis.

Aria, "O Nightingale God".....Wagner

Orchestra.

Symphony No. 6.....Tchaikovsky

Constance Willis.

"A Valley of Lilies".....Oliver

"Over the Mountains".....Quilter

Garforth Mortimer.

Rondino.....Bacharach-Kreider

Adagio of Allegro.....Corvette Subma

Orchestra.

Prelude, "Lohengrin".....Wagner

Overture, "The Masterminds".....Haguer

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15.—"The Silent Fellowship."

10.45.—Close down.

2ZY MANCHESTER. 375 M.

3.0-4.45.

## Chamber Music.

THE CATTERALL QUARTET.

ARTHUR CATTERALL (1st Violin).

JOHN S. BRIDGE (2nd Violin).

FRANK S. PARK (Viola).

JOHAN C. HOCK (Cello).

INA JANSSEN (Mezzo-Soprano).

Quartet.

Quartet No. 1 in G.....Mozart

Ina Janssen.

"My Soul is Like a Garden Close".....Woodman

"Twinkling Stars".....Amy Platt

"Fairy Frolics".....Amy Platt

"Holy Child".....Eustace Martin (5)

"Kavleed Maveurmon".....Crouch

"It Was a Lover and His Love".....P. Austin (11)

Quartet.

Quartet in E Flat, Op. 74.....Beethoven

Ina Janssen.

"Phyllis Has Such Charming Graces".....arr. Laure W. Mason (1)

"Silent Woods".....Dorrit

"Send My Mother Taught Me".....Dorrit

"England in Blossom Time".....Whitaker-Watson (31)

Quartet.

Quartet in F.....Tchaikovsky

"Londonberry Air".....arr. Frank Bridge

Variations from the "Kaiser" Quartet

in C, Op. 76, No. 2.....Haydn

4.15-5.0.—Sir HAROLD MACKINTOSH, S.B.

from London.

5.0-5.20.—CHILDREN'S CORNER. S.B. from

Glasgow.

5.25.—S. G. HONEY: Talk to Young People.

5.25.—Hymn, A. and M., No. 108.

Address by the Rev. E. G. MARSHALL.

Voice of Love: Pithy, Baiton.

Hymn, A. and M., No. 24.

5.45.

## Chorus—Violin—Harp.

THE "2ZY" CHORUS.

Chorus Master, S. H. WHITTAKER.

CONSTANCE IZARD (Solo Violin).

CHARLES COLLIER (Solo Harp).

Chorus.

"Come, Lasses and Lads".....arr. Archer

"The Last Rose of Summer".....Moore, arr. Holte

"The Harp That Once".....Moore, arr. Holte

"Men of Harlech".....Moore, arr. Holte

"Corn Rigs".....Moore, arr. Holte

## Constance Izard.

Sonata in G Minor.....Tartini

Chorus.

"Believe Me, If All".....Moore, arr. Holte

"The Minstrel Boy".....Moore, arr. Archer

"Afton Water".....Moore, arr. Archer

"Ye Banks and Rivers".....Traditional

"The Stuen's Triumph".....Jenkins (2)

Charles Collier.

"Ballad".....Hawesins

"Military Patrol".....Hawesins

Constance Izard.

"Ave Maria".....Schubert-Walsh

"Slavonic Dances in G Minor".....Dvorak-Kreider

"Scarabaeus and Tumbler".....L. Hall

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15.

"Autumn".....Thomas

"A Musical Box".....Percia

"Spanish Dance".....Tedeschi

Chorus.

Part Song, "Excelsior".....Holt

"O Gladsome Light".....Sullivan (11)

Duet, "O Lovely Peace".....Handel (11)

Part Song, "Sweet and Low".....Barby (11)

Jerusalem.....Perry

10.40.—Close down.

5KO NEWCASTLE. 400 M.

3.0-4.0. Recital of Ancient Hebrew Melodies

by The Rev. L. MUSCAT (Tenor).

L. CHASSID (Solo Violin).

Jewish Grille Song.....Traditional

Hymn, "The Greeting of the Sabbath".....11th Century

Violin Solo, Hymn, "The Sabbath Close".....11th Century

Pasover Table Hymn, "Song of Praise".....11th Century

Song of Lament, "The Chant of the Departed".....Traditional

Temple Prayer, "The Benediction of the Priests".....Traditional

High Festival Hymn, "The Lord Reigneth".....Kuller, 9th Century

Violin Solo, Penitential Melody, "Alenu".....(Israel's Mission).

Violin Solo, "Kol Nidre".....Traditional

Hymn of Pardon.....12th Century

Hymn, "Hear, O Israel".....Traditional

Song of Victory, "March of the Maccabees".....Traditional

4.0-5.0.—Programme S.B. from London.

5.0-5.30.—CHILDREN'S CORNER. S.B.

from Glasgow.

6.30-7.45.—SERVICE relayed from ST.

NICHOLAS CATHEDRAL.

## Light Orchestral Programme.

GRACE ANGUS (Soprano).

THE STATION BRASS AND WOOD-

WIND ORCHESTRA.

Conductor: EDWARD CLARK.

9.0.

"There is a Lady Sweet and Kind".....Peter Warlock

"As Ever I Saw".....Peter Warlock

"I Know a Bank".....Martin Shaw (2)

"The Song of the Patagonian Bearers".....Martin Shaw (2)

9.40.

Orchestra.

Serenade No. 12 in C Minor.....Mozart

Grace Angus.

9.55.

Songs of the Four Nations.....arr. Souwrell

"The Tree in the Wood"....."The Castle of Dreams"....."The Gentle Maiden".....Orchestra.

9.45.

Rondino for Wind Instruments.....Beethoven

Hirtensatz from the Incidental Music to "Romeo and Juliet".....Schubert

Tablature a Musique.....Ludwig

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15.

Orchestra.

Serenade in E Flat.....R. Strauss (2)

10.20.

Grace Angus.

The Vesper Hymn.....arr. Flora Woodman (1)

10.25.—Close down.

BD ABERDEEN. 495 M.

2.0-4.45.—Programme S.B. from Glasgow.

4.45-5.0.—Sir HAROLD MACKINTOSH, S.B.

from London.

5.0-5.30.—CHILDREN'S CORNER. S.B. from

Glasgow.

8.30.—The Rev. Dr. J. D. JONES, M.A., D.D.

S.B. from Bournemouth.

9.0. THE PETERCULLEN PARISH CHURCH

CHOIR.

Conductor, E. D. M. WALKER.

"THE CRUCIFIXION."

(Soprano).

Soloists:

J. LIVINGSTONE WRIGHT (Tenor).

ALEX. A. INGRAM (Baritone).

9.45.

The Wireless Trio.

Selected Hymns.

10.0-10.45.—Programme S.B. from London.

5SC GLASGOW. 420 M.

Miscellaneous Concert.

S.B. to other Stations.

IRENE SCHABER (Pianoforte Recital).

JOHN B. DICKSON (Solo Cello).

ARCHIBALD ARMSTRONG (Baritone).

EDITH BRASS (Soprano).

John B. Dickson.

3.0.

"Serenade Waltz".....Herbert Sharpe

"Fantaisie Hongroise".....Grazmacher

3.15.

Archibald Armstrong.

Recit. "Ah, How Perseveres Our Will".....Bach

Aria, "Lord, as Thou Wilt".....Bach

Aria, "Despiseest Thou the Riches of His Goodness".....Bach

Aria and Recit. "Good Fellows, Be Merry".....Bach (34)

("The Peasant Cantata").....Bach (34)

3.30.

Irene Scharrer.

Papillons.....Schumann

Rondo Capriccioso.....Mendelssohn

Nocturne in D Flat.....Chopin

Waltz in E Minor.....Chopin

Etude in G Flat.....Chopin

Etude in E Flat.....Chopin

Etude in G Flat (Octave).....Chopin

Etude in A Minor (Winter Wind).....Chopin

4.10.

Edith Brass.

"Afternoon".....Dennis Urener

"The Moon at the Fall".....London Ronald (5)

"April Ecstasy".....Oleg Spensky

4.20.

Archibald Armstrong.

"Love, When I Behold".....J. M. Dick (34)

"Love in Thy Youth".....J. M. Dick (34)

"O Falmouth is a Fine Town".....Martin Shaw (2)

Three Songs of Travel Vaughan Williams (1)

(Words by R. L. Stevenson).

"The Blind Beggar".....R. C. Clarke

John B. Dickson.

4.35.

"Ariadne".....Soder

"12'gic".....H. A. Carruthers

4.45.

Sir HAROLD MACKINTOSH, S.B.

from London.

5.0-5.20.—CHILDREN'S CORNER. S.B. to

all Stations.

8.30.—The Rev. Dr. J. D. JONES, M.A., D.D.

S.B. from Bournemouth.

9.0. THE GLASGOW BACH CHOIR.

Conducted by J. MICHAEL DIACK.

Chorale, "Father in High Heaven Dwelling"

Chorale for Soprano, "O Bede With Us" (11)

Chorale, "Come, Thou Holy Paraclete" (34)

Chorus, "With Jesus I Will Watch" (14)

Chorus, "Zion Hears Her Watchman's Voices" ("Sleepers, Wake") (11)

Chorus, "Praise Jehovah in His Splendour."

MARGARET LUDWIG (Solo Violin).

Allegro from Concerto in A Minor.

Chorale, "Now Thank We All Our God"

Chorale, "Through the Day Thy Love Has Spared Us" (34)

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15.—Programme S.B. from Birmingham.

10.45.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 498.



# WIRELESS PROGRAMME—MONDAY (March 9th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

## 2LO LONDON. 365 M.

3.15-3.45.—Transmission to Schools: Mr. OLEOFFREY SHAW on "Music."

4.0-5.0.—Time Signal from Greenwich. "Vogues and Vauties," by Carmen of Cuckoo. Music performed during Afternoon Tea at the Treasurers. "A Rubber Plantation," by R. B. Milne.

5.30-6.15.—CHILDREN'S CORNER: "Antonio's Wonderful Lion," from "The Children's Encyclopedia." A Story by E. Le Breton Martin. Music by Aquila Solina.

6.40-6.55.—Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade Bulletins.

7.0.—TIME SIGNAL FROM BIG BEN WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN S.B. to all Stations.

Mr. R. KIRKPATRICK, of the Natural History Museum, "The Sea Shore—Sponges." S.B. to all Stations.

Local News.

### Symphony Concert.

HELEN DE FREY (Soprano).  
MAURICE COLE (Solo Pianoforte).  
THE WIRELESS SYMPHONY ORCHESTRA.  
Conducted by PERCY FITT.

7.30.—The Orchestra.

Overture, "Ray Blas" ..... Mendelssohn

Helen de Frey, with Orchestra.  
Aria, "Dopuis le jour où je me suis donnée" ..... Chopin

"Louise" ..... Chopin

"Sourire Cécile" ..... Frédéric d'Erlanger

Maurice Cole, with Orchestra.  
Concerto for Piano and Orchestra

Michael Head

The Orchestra.

Suite de Ballet ..... Gluck

Introduction, Air Gai, Lenté, Air Gai;  
Lento; Minuet; Air Gai, Scherzino,  
Air Gai.

Helen de Frey.

"Doubtful Trial" ..... Eric Fogg

"The Fields Are Full" ..... Armstrong Gibbs

"Come, Mothers, Follow Me" ..... Edward Burdett

The Orchestra.

Symphony No. 8 in F Major .. Beethoven

8.15.—A Humorous Interlude.

JACK RICKARDS and VIOLET STEVENS

("The Scandalousness")

9.10.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

Mr. SIDNEY LEE: "King Edward VII." S.B. to other Stations. Local News.

10.0.—The Orchestra.

"Solens Napolitaines" ..... Maurice Cole

"Scherzo in E Flat Minor" ..... Brahms

"Nocturne in B Major, No. 9" ..... Chopin

"Jardins sous la pluie" ..... Debussy

The Orchestra.

"Marche Héroïque" ..... Saint-Saëns

10.30.—Close down.

## 5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet. Sidonia Wasserman (Solo Pianoforte).

4.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Potatoes Worth Growing." Janet Macfarlane (Soprano).

5.30-6.30.—CHILDREN'S CORNER.

6.40-6.45.—Teens' Corner. Norman E. L. Goss, B.A., "History Talk No. 10. 'The Black Death and its Results'."

## THE EXPERIMENTAL TRANSMISSION for Amateur Wireless Engineers will be carried out by the SHEFFIELD STATION, 10.32-11.8.

6.45-6.55.—Boys' Life Brigade Bulletin: Major A. H. S. White, V.C., D.S.O., M.C. (Vice-President, Birmingham Battalion, B.L.B.).

7.0.—WEATHER FORECAST and NEWS S.B. from London.

Mr. R. KIRKPATRICK, S.B. from London. Local News.

THE STATION ORCHESTRA.

ERNEST SMITH (Tenor).  
SUMNER AUSTIN (Baritone).

VERA ASHE (The Quaint Comedienne).  
FRANK THOMPSON (Entertainer).

7.30.—The Orchestra.

March, "Great Little Army" ..... Afford

Selection, "Katinka" ..... Print

Ernest Smith.

Old World Dance Songs. Monique Phillips.

Frank Thompson.

8.15.—The Orchestra.

Voice, "Beautiful Spring" ..... Lincke

Later solo, "Tripping Toes" ..... Fink

Summer Austin.

"The Maltreated" ..... 14th Century Folk Song

Serenade, "Don Juan" ..... Mozart

"Has a Man With Children Round Him" ..... Bach

Vera Ashe.

Daddy and Baby ..... Leroy

"I Couldn't Help It" ..... Dove (13)

9.0.—The Orchestra.

Selection, "Tota" ..... Joyce and Morgan

Frank Thompson.

"Passing It On" ..... Squares (12)

9.30.—WEATHER FORECAST and NEWS S.B. from London.

Mr. SIDNEY LEE. S.B. from London. Local News.

10.3.—Vera Ashe.

"Men" ..... Hubert

"Tommy Boy" ..... Joe Dore (7)

"I've Turned Devondale Down" ..... Stenhouse-Bennett (13)

Summer Austin.

"God Who Created Me" ..... Somerville

"The Early Morning" ..... Graham Piel

"In Summer-time in Braden" ..... Frank Bridge

"Tis But a Week" ..... Frank Bridge

The Orchestra.

"In a Nutsell" ..... Gossinger

10.30.—Close down.

## 6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Fashion Talk. Jack Walker (Scottish Comedian). THE ROYAL BATH HOTEL DANCE ORCHESTRA.

5.10-5.55.—CHILDREN'S CORNER.

5.55-6.0.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.

6.0-6.30.—Scholars' Half-Hour: "William Paterson and the Foundation of the Bank of England," by Mr. G. Guest, B.A., J.P.

7.0.—WEATHER FORECAST and NEWS S.B. from London.

Mr. R. KIRKPATRICK, S.B. from London. Local News.

"Wagner."

SARA DELMARR (Soprano).

HERBERT THORPE (Tenor).

HARRY BRINDLE (Bass).

REGINALD S. MOUNT (Solo Violin).

THE "6BM" CHORUS.

THE WIRELESS AUGMENTED ORCHESTRA.

Conducted by Capt. W. A. FEATHERSTONE.

7.30.—Orchestra.

Overture, "The Flying Dutchman." Myll. An Album Leaf.

7.50.—Herbert Thorpe, Harry Brindle, Chorus, Orchestra.

Choral Fantasia, "The Mastersingers" arr. Percy Fletcher (2)

8.10.—Reginald S. Mount.

8.15.—Orchestra.

"Entry of the Gods into Valhalla." Introduction, Act ILL. "Tristram and Isolde." (For Anglin—R. G. SOMERS.)

8.40.—Sara Delmarr, Herbert Thorpe, Harry Brindle, Chorus, Orchestra.

Operatic Scene. "LOUENGRIN."

9.30.—WEATHER FORECAST and NEWS S.B. from London.

Mr. SIDNEY LEE. S.B. from London. Local News.

10.0.—Orchestra.

Festival March, "Huddinge." 10.10.—Sara Delmarr, Harry Brindle, Chorus, Orchestra.

Choral Fantasia, "Tristram and Isolde" arr. Percy Fletcher (2)

10.30.—Close down.

## 5WA CARDIFF. 351 M.

3.0-4.0.—Falkman and his Orchestra, relayed from the Capital Cinema.

4.45-5.10.—5WA'S "FIVE O'CLOCK."

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Dr. Jas. J. Simpson, M.A., D.Sc., "Romances of National History."

7.0.—WEATHER FORECAST and NEWS S.B. from London.

Mr. R. KIRKPATRICK, S.B. from London. Local News.

Charm of Variety.

HUBERT CARTER (Tenor).  
THE TARRANT BAILEYS (Baritone Duettists).

S. T. LEWIS and (Shakespearean Recitals)

THE 5WA RADIO PLAYERS

THE STATION ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

7.30.—Orchestra.

Overture, "Ray Blas" ..... Mendelssohn

Suite, "Joyous Youth" ..... Coates

8.15.—The Tarrant Baileys.

"Thumbs Up" ..... Joe Marley

"Pompador" ..... Joe Marley

8.45.—Hubert Carter.

"Fair in My Love" ..... Battalion Hugues (11)

"Heigh Ho" ..... Battalion Hugues (11)

"Mary of Alendale" ..... Hook, arr. Lane Wilson (1)

8.5.—The Tarrant Baileys.

"George Medley" ..... Joe Marley

"Bunch of Rags" ..... Joe Marley

"Dixie Medley" ..... Joe Marley

8.15.—Orchestra.

March, "Schiller" ..... Moncheg

9.25.—Welsh Characters from Shakespeare. "Henry IV," Part I.

Falstaff and Men in Beckman—Act II, Scene 4.

Falstaff and Hotspur—Act V, Scene 4.

"Henry V," Part I.

Lord Talbot and Son—Act IV, Scene 5.

8.40.—Hubert Carter.

"Bigh No More" ..... F. A. Ashin (14)

"Ariel's Mockery" ..... Graham Piel

"It was a Lover and His Love" ..... Edward German (11)

8.50.—Orchestra.

Overture, "Seinramade" ..... Rossini

9.0.—Welsh Characters from Shakespeare. "Henry V."

Falstaff and Herry of Monmouth—Act IV, Scene 7.

Falstaff and King Henry's Grandfather—Act IV, Scene 7.

A number against a musical score indicates the number of its publisher. A list of publishers will be found on page 405.







Luck from no enemy or foe can be got,  
 Experience teaches us that,  
 So whether a cat be lucky or not—  
 Wholly depends on the cat.







(March 11th.)











## THE PROGRAMME—THURSDAY.

(Cont. from the previous page)



MR. JOSEPH FARRINGTON.

friends, priestesses and attendants. At length he approaches Christian, paying up the money in his pocket. He, CHRISTIAN and HOPEFUL, contend in argument.

## MR. MONEY LOVE

Money Love is a character who is very much in evidence in the CHORUS OF THE PILGRIMS.

OF DANCERS with MADAM BUBBLE with a song "I will be a good girl for you." MADAM BUBBLE attempts to seduce CHRISTIAN, but he is not to be won.

CHRISTIAN, HOPEFUL and the PILGRIMS.

MR. MONEY LOVE re-enters, with the PILGRIMS.

THE PILGRIMS AND PEOPLE (Mr. Money Love).

A host of other characters and others in the CHORUS.

the Pilgrims and conduct them from the Far.

From time to time the mob attempt to turn the Pilgrims from the CHURCH and the utmost disorder prevails.

## PART III.

## THE DELIGHTFUL MOUNTAINS.

The peaceful section is given in a grand portrait to the pilgrims.

The scene opens with another.

work scene. A man and his wife are seen.

They have noticed that Hopeful is in the mountains.

He is joined by Christian without any delay.

A great deal of faithful devotion is shown.

The scene is a beautiful one.

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ALL STATIONS PROGRAMME.  
Relayed from the  
Royal Opera House, Covent Garden,  
London.

8.0-9.30 and 9.45-10.15.

The Musical Miracle Play.  
"The Pilgrim's Progress."  
(Edgar Strehlan Kelley)  
(First Performance in England.)

URSULA GREVILLE  
JOSEPH FARRINGTON.  
JOHN COATES.  
DENNIS NOBLE  
HAROLD WILLIAMS.

The Augmented  
BIRMINGHAM SYMPHONY  
ORCHESTRA.  
Conducted by JOSEPH LEWIS.

Festival Chorus of  
THE WOLVERHAMPTON MUSICAL  
SOCIETY,  
and  
THE "IT" STATION CHORUS.

Orchestral Portent in which a short musical  
piece is played.

THE AMERICAN Christmas and Hopeful  
now, behold, over the Mountains Descend!

At this point, in the stage representation, the  
Christians rise, and we see a verdant mountainside  
with a heartless vista; shepherds in the foreground.

HOPEFUL sings "The Lord is my Shepherd," and  
CHORUS OF SHEPHERDS joins in. CHRISTIAN  
and HOPEFUL ask questions about the  
place where they find themselves, and the

THE CROSSING OF  
THE RIVER

After a short Orchestral  
Introduction—

THE DREAMER: The  
Pilgrims now are come to  
but dark stream that lies  
between them and the City  
of God.

CHRISTIAN and  
HOPEFUL sing of the  
dark stream that lies  
between them and the City  
of God.

During the Orchestral  
Introduction that follows  
the scene is a beautiful one.

From the midst of the Trumpeters an  
Angel advances and beckons to the  
Pilgrims.

ANGEL (the HEAVENLY HOST)  
The whole ends as all join in  
and sing "Hallelujah and Praise,"  
Hallelujah Amen.

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10.15.—THE SAVOY ORPHEANS AND  
SAVOY HAVANA BAND, relayed from  
the Savoy Hotel, London. S.B. to all  
stations.

11.0. 4.30 down

510 BIRMINGHAM. 475 M.

11.15. 4.30 down

510 BIRMINGHAM. 475 M.

11.30. 4.30 down

510 BIRMINGHAM. 475 M.

11.45. 4.30 down

510 BIRMINGHAM. 475 M.

12.0. 4.30 down

510 BIRMINGHAM. 475 M.

12.15. 4.30 down

510 BIRMINGHAM. 475 M.

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510 BIRMINGHAM. 475 M.

12.45. 4.30 down

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510 BIRMINGHAM. 475 M.

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510 BIRMINGHAM. 475 M.

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510 BIRMINGHAM. 475 M.

3.0. 4.30 down

510 BIRMINGHAM. 475 M.

3.15. 4.30 down

510 BIRMINGHAM. 475 M.

510 NEWCASTLE. 400 M.

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510 NEWCASTLE. 400 M.

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5.45 4.30 down

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6.0 4.30 down

510 NEWCASTLE. 400 M.

THE CROSSING OF  
THE RIVER

After a short Orchestral  
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ANGEL (the HEAVENLY HOST















(March 14th.)

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# WIRELESS



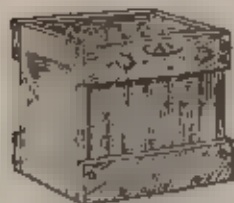
# PRODUCTIONS

**IMMEDIATE DELIVERY**  
from all good wireless dealers



Enquire at your local dealer, or write direct giving dealer's name.

60v. H.T. accumulator **£3**



C.W. Accumulators specially designed for wireless work



Telephone Chiswick 2000 (7 lines).

**C.A. Vandervell & Co. Ltd.**  
ACTON VALE, LONDON, W. 3.



(March 8th  
to March 14th.)

25E 435 M.  
SUNDAY.

$$\text{Al} \xrightarrow[\text{H}_2\text{O}]{\text{H}_2\text{O}_2} \text{Al}(\text{OH})_3 \xrightarrow[\text{H}_2\text{O}]{\text{H}_2\text{O}_2} \text{Al}(\text{OH})_3 \xrightarrow[\text{H}_2\text{O}]{\text{H}_2\text{O}_2} \text{Al}(\text{OH})_3$$

The Choir of St. John's Church, Lagos.

The Rev. Canon A. W. BARTON, B.D.

THE NEW YORK PUBLIC LIBRARY  
ASTOR LENOX TILDEN FOUNDATIONS  
500 5TH AVENUE, NEW YORK 17, N.Y.

1. Closed down.

10 50.—The "2BE" Quartet.  
11 05.—CHILE REN & CORNER.  
11 30.—Mc Arthur, Donna. MIRA

Mr R KIRKEATRICK, B.B. from La des.  
Local News.

Orchestra.

Carotte ("Mignon") . . . . . Thomas

(b)  $\frac{1}{2} \log \frac{1}{2}$

By the Ramparts of Carmen B. H.

Handel No. 2, "Kugelpunkte" ... Schubert

Selection, "Frust" . . . . . *Clonard Riviere*  
 "Pas de Fleur" ("Nuits") . . . *Estlin*  
 Literature, "Idomeneo" . . . . . *Morrell*

Duke University. "Some Views of  
L. S. ... W. ...  
Scott L. S. ... L. S. ...

405.30. The Sun on Orchestra. Jessie Speer

**WEDNESDAY.**

#### 4.0-5.0—The "2BE" Trio.

**Symphony Concert.**

DALE SMITH, Baritone  
THE AUGMENTED SEXTON  
ORCHESTRA

Overture. La Patrie <sup>♩</sup> . . . . . *Brv.*  
Dale Sin  
El salustiano Hongo.

*Rooster*—1501 *arr. Keel* (1)  
*"Sheep, Elapo"* *Ulen Kark a Saung Hnab*  
 1015, *arr. Keel* (1)

\* Hey Ho ' The Morning Dew " " Wand  
Orchestra.

Dasjenige, was  
Menschheit, Mensch

1) Pigeon-hole <sup>10</sup> John W. Ward  
Peter Ward  
Edward

[illegible]

**THURSDAY.**

**BENEFIT (Soprano)**  
 5:30-6:15 CHILDREN'S CORNER

**FRIDAY.**

6.05.—CHILDREN'S CORNER

$$x = A^{-1} A^{-1} K_1 \lambda \cdots \lambda$$
[illegible]

Overtone (selected from) (short and full notes)

Introduction and Bonds Certificate

1900

James Doyle, CHARLES R. AYRE  
 Mary Walsh, JEANNE HUSKINS  
 (Scene—The Kitchen in James Doyle's home)

Value, "Amstelten Tann  
D. WEATHER FORECAST and NEWS  
S. B. Iron found

Orchestra  
"Three Arabian Nights" Montygo  
Selection. "Suite" King

4.0-5.0.—The "24th" Trm. F. J. Harris (Solo Clarinet).

Local News.  
Pat Power Night.  
THE STATION ORCHESTRA

March, "The Champion" ..... *Graham*  
Overture, "Lobelia" ..... *Reisinger* (1)

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(M) a c a t t e r n  
city b r o

<sup>a</sup> Betsy and I are

Cutha McGarvey will entertain.  
Orchestra.

930-120.—Programme N. H. from India.

A number assigned to papers in this section is a feature of its publisher. A key list of publishers will be found on page 426.



# Gardens of Scent and Song.

What Man Has Lost Through Progress. By E. Kay Robinson.\*

IN the gardens more than anywhere else one realizes that human progress has not been all gain. Our superior powers of sight, which no other animals possess, and the delicate sense of touch in our fingers, which is also wanting in other animals, tell us about any object which we are interested that we are not of smelling it. So we have to regret that in past ages (the ancestors of man) just as dependent upon their sense of smell to ascertain the nature of things around them as other animals still are.

## Where Monkeys Score.

Even the monkey, so like us in so many ways, smells a thing before deciding, the best of his ability, what it is. And, in this discriminating sense of smell operates as well in the dark as in the daylight, its loss through disease is one of the two serious penalties which we pay for progress. The other is the loss of grasping power in our feet.

In yourself a primitive man, sleep in your cave at night when a burglar of the period is about. You would smell his hateful presence at once, and, if he attacked you, you could promptly grip him by the throat with one of your hand feet.

There are other times when these lost powers would be invaluable but unfortunately, we have to be losing what is left of them more quickly now than ever before.

One need scarcely be made to regret to remember the time when pots of deliciously sweet-scented cress used to stand in cottage windows everywhere. Now I do not think that you can get a plant of sweet-scented cress anywhere.

## Beautiful, but Scentless.

No less than half a century ago, it seems, the delightful scent of clove ornamentals and damask roses were the chief joys of the old-fashioned garden; but now both carnations and roses are valued almost entirely for their appearance, and many of the most beautiful are practically scentless. Whether they have scent or not matters little to most of us. I can just recollect, too, as a small child, the appearance of a bunch of the much-talked-about sweet peas of the period, mean-looking blooms of dull pink and purple, but filling the house with fragrance. Now we value sweet peas solely for the size and exceeding beauty of the blooms; but their slight scent is almost immaterial and will soon disappear altogether.

## The Potted Herb.

Perhaps the best evidence of our modern glint of sweet scents is change in our use of herbs. Once it would almost have been a breach of hospitality to expect a guest to sleep between sheets not scented with lavender; but now our herbs are only a few things used by the cook, such as sage for the goose, mint for the lamb, and parsley for decorating cold dishes; but the old association with the word herb seems to me almost as the word flower, meaning something beautiful and charming, to be as much as something useful.

Who now thinks of making a green path in his garden of thyme or mint or clove, so that the path is scented with fragrance as one walks? Who now gives places of honour in the garden to marjoram and rosemary, sweet woodruff, balm and basil? Yet, because our sense of smell was once our most important faculty, there is nothing which still appeals to us so strongly as a long-remembered scent, bringing back in a flash the very spirit of the past.

I think too, that when one bends over a

beautiful, strong flower to smell it and discovers it to be sweet-scented, one's pleasure in its fragrance is greater than in its beauty. No change I should like to see in popular gardening would be a reversal in the direction of the old idea of a garden as a pleasure where you absorb sweetness of mind from the fragrance around you, where the beautiful things that come out of the ground seem to talk to you in the oldest language in the world.

But my view of a garden is one which I have never known any professional gardener to hold. It is that of a secluded place with irregular paths, where one can wander at breakfast with contentment, not knowing what has happened there since yesterday—the sort of place where you can almost get out of your own sight round the corners, and enjoy some new glimpse of natural beauty in every few yards. And the very soul of such a garden is expressed in the scent of flowers and the song of birds.

## Courting the Birds.

So I should probably shock all gardeners by saying that one thing necessary for an ideal garden is an active dog who has a free run of the place. If there is no dog, the neighbouring cats will continually be prowling about and the birds will not attempt to nest there, so you will have no song, and sweet poets will multiply.

You can easily persuade your own garden birds to forget some of their mistrust; and as in all kinds of gardening, you should look ahead and decide early what kinds of birds you would like to have next year. The autumn, when the year is over, is the best time to put up nest-boxes and bird-tables and bird-baths for the different kinds of birds, robins, starlings, and so on. Although they will not use the boxes for months, the sooner they learn to regard them as natural excrescences on the trunks of your trees, the better.

## More than Window-Dressing.

You will find, too, that giving the dog a play ground, where he can hide his bones and find them again, does not mean spoiling your garden. It is easy to spoil a garden—indeed, most gardens are spoiled—by the flower beds, where everything is on show at once like the goods in a shop window. You get tired of such a display, it is shallow, and there is nothing else to see; but gardening is something more than window-dressing, and even the dog's playground, admirably used, can be made into a delight. Many tall plants of rugged beauty will make themselves at home in the rough grass, which can also be filled from end to end with bulbs for flowering in spring; which golden corns and yellow brooms, wild honey-suckle, and crab apple, the loveliest of flowering trees, guelder rose and sweet chestnut will show how well our own British wild things bear comparison with any garden favourites.

## The First Swallow.

As time passes, too, you will find that the joy of inducing wild flowers to make their homes in the rough ground grows with each year, until you find more daily pleasure almost than he dog does in his playground.

On a balmy morning, when a warm south wind blows and one almost expects to see the glancing flight of the first swallow or hen, in the distance the two old notes of the first cuckoo, and when the air is sweet with the scent of flowers one really feels that,

With the kiss of the sun for pardon  
And the song of the birds for mirth,  
One is nearer God's heart in a garden  
Than anywhere else on earth.

# Radio and Romance.

By Robert Magill.

THE more one thinks that the two most precious passions in our lives—wisdom and love—cannot be kept separate for ever. I can imagine, for instance, that a wireless enthusiast would not be content to send his girl a card every night with the usual references to moon and spoon in it. He would probably address her thus:—

My dear Mary,  
When I think of you, my eyes brim with tears, and my heart is so full of love that I can scarcely breathe.

Let there be no more of this, and no atmosphere to mar the beauty of my love. Let me make you from a hair and our wearier forehead with a fair. I am enclosing a box of the latest records, your current collection, and I hope to make the day that I can procure an experimental licence and listen to you for ever. I will be your all the time, and you shall be my love.

## When Listening Fails.

Of course, I am aware that when a young man has got a cherry tree, a comfort, a chair, a pipe, his shipper, and a pair of headphones, he is in his life a thing so far apart that he would not be the dog on Mary Pickford's heels. He is no longer lonely, and even furnished lodgings can be a palace with the aid of a crystal set. But he can't listen alone for ever. Sooner or later, he wants somebody to help him be proud of the way he's fixed this.

On the other hand, look how easy it is for a girl, when he is hesitating on the brink, to turn to come round to tea on Sunday. She knows all about wireless. I never met a young man who did not. And it is easy for even a girl with no mechanical knowledge to figure out a set with the aid of a hairpin so that it will take a couple of hours to put right.

## A Lover's Corner.

And when the thing is mended, think of the opportunities they will have of sitting silently in the parlour together, listening to a programme S.B. to both their beating hearts, using one pair of headphones between them, in spite of the fact that the studio closed down an hour ago.

I have often been tempted to ask the B.B.C. to include a special Lover's Corner at ten o'clock every evening, just as he is about to hear himself away and say good night. It would be something like the Children's Corner, for all lovers are children at heart. We could have serenades, and duets, and the educational side would not be overlooked, for we could have descriptions of famous lovers, like Paolo and Francesca, or Romeo and Juliet. There would be Improving Talks on Love, by Uncle David, setting lovers' difficulties, and Hints on How to be Happy Though Engaged.

## Messages for the Engaged.

Also we should have congratulatory letters to those who had just become engaged. Trixie Jones, of Battersea, and Augustus Brown, of Earlfield, West Windsor, Trixie and Gusie. Trixie, look in Gusie's left hand waitcoat pocket. You'll find something there with diamonds and rubies on it.

You can imagine how proud Trixie would be next morning secure in the knowledge that all her friends listened to her wedding.

The only trouble would be to stop the fortunate people also listening to the addresses, so that they could send along the catalogues.

Some American miners recently heard a beautiful secret while working 225 feet below the ground.

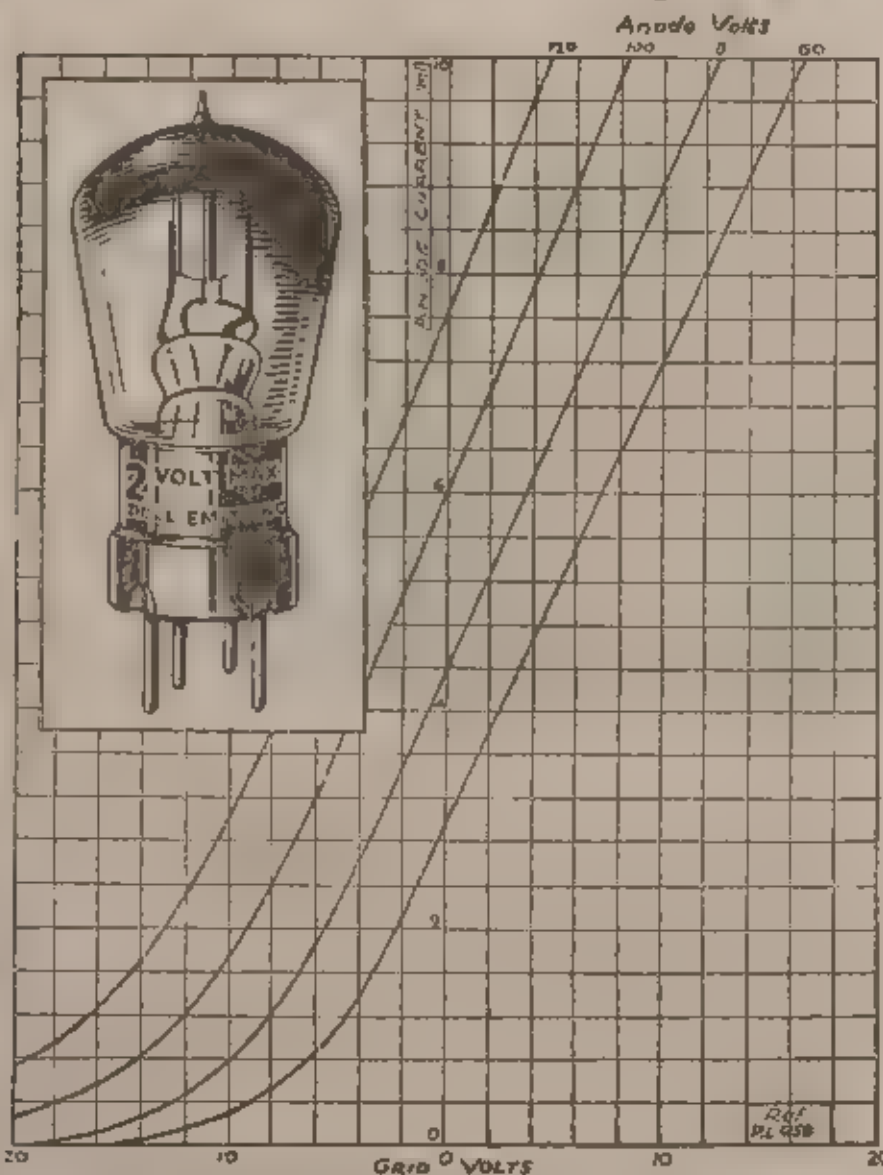
\* In a talk from London.







# The handwriting of a valve



## EDISWAN'S LATEST VALVE

These four curves illustrate the amplifying capacity of the latest design anode.

Steeper anode curves. The steep climb to the point of saturation indicates in each case the high amplifying power obtained.

### P. V. 6 D. E. THE TWO VOLT POWER VALVE

The characteristic curves shown are those of the Valve illustrated—Ediswan type P.V. 6 D.E., which has been especially designed for use with standard dual emitter valves and batteries.

Filament Volts 1.8—2.0  
Filament Amps. 0.4  
Amplification factor 60  
Anode Volts 60—120  
Price - - 22s. 6d.

**A** CHARACTERISTIC CURVE is the handwriting which shows the "character" of a valve. It tells more than many pages of print.

Every amateur knows that the addition of each volt to the grid potential increases the flow of current from the anode. After a point the increase of anode current becomes relatively large and remains steady until the second or saturation point is reached.

The amplifying capacity of the valve lies between these two points. The degree of amplification produced is indicated by the steepness of the curve lying between them.

# EDISWAN VALVES

THE EDISON SWAN ELECTRIC CO. LTD. Queen Victoria Street London E.C.4



## Hull Programme.

6KH 335 M.

Week Beginning Sunday, March 8th.

**SUNDAY** March 8th

$$S_1 = \{ \langle \sigma, \tau \rangle \mid \sigma \in \Sigma, \tau \in \Sigma, \sigma \neq \tau \}$$

MONDAY, March 9th

MONDAY, March 9th

MONDAY, March 9th.

**TUESDAY, March 10th.**

**TUESDAY, March 10th.**  
Church on the occasion of the Anniversary of the

b 11-Q- CHILDREN'S CO., N.Y.  
1st W. release Society Talk.  
b 11-Q- Programmatic S.B. from London.

WEDNESDAY, March 11th.

WEDNESDAY, March 11th.  
10 3 70. Moon relayed from Jny. Mo. east.

Mean removed from July

10 3 90. House moved from the Main St.  
to the new one  
W. J. W. N. S. L. A. F. R. P.

"The Dream of Gerontius"

Relayed from the City Hall.

WILLIAM P. MASON (Continued)

NOTE AND GIVE EXPLANATIONS

## THURSDAY, March 12th.

THURSDAY, March 12th.

**THE UNIVERSITY OF TEXAS AT AUSTIN**

• 110 Programme SB from London

FRIDAY, March 12th.

FRIDAY, March 12th

FRIDAY, March 12th.

10.40. Picture House  
10.40. WOMB & HALF Hotel

7. 7.40. *Proconurus* S.R. from London

" " "*A. agromyza* D.H from Leeds B 60  
fr.

# 30 WH.—Programme S B. from London.  
14.0 10.30.—Programme S B from Leeds—Brud

**SATURDAY, March 14th**

Vol. 3 30.	} Gramophone Records.
Vol. 4 30.	

WOMEN'S HALF HOUR  
CHILDREN'S CORNER

WEATHER FORECAST and NEWS

10. *Prophetic S.B. from London.*

Edinburgh University

### Edinburgh Programme.

Mean of My Delight

\* 41. (A) *Alleen of My Delight* *l. x. 60*  
 (B) *Thou art My Love, Beloved*

Cambridge Taylor 11

*[Faint handwritten notes]*

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Names famous  
in combination.  
No. 5.

## Darby and Joan

**H**OW it began we can imagine. How it continued, we know; and knowing, give to all well-met and happily-married couples the names that stand for marital felicity long enjoyed.

In modern times we see united two celebrated names—MARCONI and OSRAM. These names on a wireless valve are your assurance of perfect design and efficiency in performance.

Read the 40-page wireless book, *The Book of MOV*. Free from your dealer or the M.O. Valve Co., Ltd., Hammersmith, London, W.6.

NEW REDUCED PRICES.			
1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100	1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100	1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100	1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100

**MARCONI VALVES**  
MADE AT THE **OSRAM** LAMP WORKS

Sold by Wireless & Electrical Dealers Stores etc

SOLE AGENTS: THE M.O. VALVE CO. LTD.





## Leeds-Bradford Programme.

21S 346 M. 310 M.

Week Beginning Sunday, March 8th.

### SUNDAY, March 8th.

3.0-5.30. Programme S.B. from London.  
5.30-6.0. Service S.B. from Birmingham.  
6.0-10.15. Programme S.B. from Birmingham.

### MONDAY, March 8th.

11.0-12.30. Gramophone Record by Moses Boritz.  
2.45-3.45. The Station Trio.  
4.15-5.15. CHILDREN'S CORNER.  
6.15-6.30. Morse Practice by L. Harvey Engineer-in-Charge.  
6.30-6.45. Sunset Corner: "Nancy Robert" by Mrs. B. L. L.  
7.0-10.30. Programme S.B. from London.

### TUESDAY, March 10th.

11.30-12.30. Gramophone Records.  
2.30-4.0. Isaac Freeman and his Orchestra relayed from the Theatre Royal Cinema, Leeds.  
4.15-5.15. WOMEN'S HALF HOUR.  
5.15-6.15. CHILDREN'S CORNER.  
6.15-6.30. Morse Practice by L. Harvey Engineer-in-Charge.  
6.30-6.45. "On My Anvil" by the Smiles.  
7.0-11.0. Programme S.B. from London.

### WEDNESDAY, March 11th.

11.30-12.30. Gramophone Records.  
3.30-4.30. Signor Calman and his Orchestra relayed from the Scala Theatre, Leeds.  
4.15-5.15. WOMEN'S HALF HOUR.  
5.15-6.15. CHILDREN'S CORNER.  
6.15-6.30. Morse Practice by L. Harvey Engineer-in-Charge.  
6.30-6.45. "On My Anvil" by the Smiles.  
7.0-11.0. Programme S.B. from London.

### THURSDAY, March 12th.

11.30-12.30. Gramophone Records.  
2.30-4.0. Isaac Freeman and his Orchestra.  
4.15-5.15. WOMEN'S HALF HOUR.  
5.15-6.15. CHILDREN'S CORNER.  
6.15-6.30. Mr. Arthur Hingle. Live Address. Patricia to A. and J.  
6.30-11.0. Programme S.B. from London.

### FRIDAY, March 13th.

11.30-12.30. Gramophone Records.  
3.30-4.0. A Talk to Local Schools.  
4.15-5.15. Signor Calman and his Orchestra.  
5.15-6.15. CHILDREN'S CORNER.  
6.15-6.30. Morse Practice by L. Harvey Engineer-in-Charge.  
7.0. WEATHER FORECAST and NEWS S.B. from London.  
7.0-7.30. A. ATKINSON'S S.B. from London Local News.  
7.30. THE BRADFORD PERMANENT ORCHESTRA.  
Conductor, Dr. E. C. BAIRSTOW.  
Organist, LAWRENCE S. HIRST.  
DORIS VANE, LILY MITCHELL, RAYMOND HARTLEY, HAROLD WILLIAMS.

Relayed from

Kt. George's Hall, Bradford.

S.B. to Hull and Sheffield

Stained Master "....." Stanford Musical Songs "Vaughan Williams (14 Other Items)

9.0. POWELL'S MANHATTAN DANCE BAND

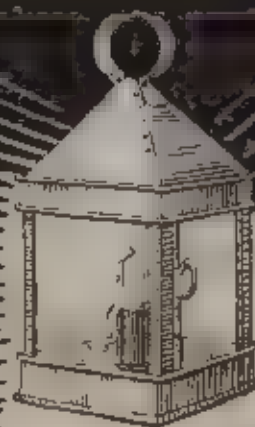
10.30-10.45. Programme S.B. from London.  
10.0. Dance Band.

10.30. Close down.

### SATURDAY, March 14th.

11.30-12.30. Gramophone Records.  
2.45-3.45. The Station Trio.  
6.15-6.45. CHILDREN'S CORNER.  
7.0-12.0. Programme S.B. from London.

# BURIED TREASURE



We all love stories of buried treasure, with their old and yellowed charts, their strange tales from the lips of stricken men, their cryptograms, their expeditions, their hopes and failures.

But in the world of practical affairs there is only one sure and certain way of finding buried treasure.

### BURY IT YOURSELF.

Don't bother about package or price. Just get a block of wood and a hammer. Choose a suitable location in the main body of earth near the window of the room in which you work. Set a table and have home on good Climax Radio Earth until the cap is just above the ground. If you like elaboration, make a bowl shaped depression round the cap. Run a good short earth lead to your set and the job is done.

The capital required for the expedition is five shillings and your personal presence. But beware of pirates who may bring your expedition to failure. Look for the name CLIMAX RADIO on the cap of the earth tube. Accept no substitutes. Decline all imitations, private or otherwise which mislead you. Remember if you cannot find the genuine Climax Radio Earth from your own wireless dealer or if you are offered a cheap one and five shillings direct to us and we will send you a genuine Climax Radio Earth by return, post free.

The CLIMAX COPPER EARTH is the best form of direct earth. It is ready for immediate use. The specially designed armoured point allows it to be easily driven into the ground. The perforated tube enables water to be easily removed and a suction pump can be used. It takes up little space and is not intrusive. It is far better than the old fashioned earth with its ugly and inefficient trailing through the house, followed by a bad joint on to a wandering water pipe. If you are troubled with—

Weak signals, Intermittent signals, Electric main disturbances, Local Set Interference, Muddy reception, or any other cause of trouble, get a Climax Copper Earth.

Price 5/-

For protection against the CLIMAX RADIO EARTH is given rise to. It is a form of earth which is very efficient. Protect yourself. Look for the name Climax on the cap.



Any radio dealer can supply. If difficulties are put in your way, or substitutes offered you, please send your 5/- direct to us, and we will send you the genuine CLIMAX RADIO EARTH by return, post free.

INSIST ON THE NAME

CLIMAX PATENTS LTD.

162, Church St., London, W.8.

Telephone Park 1023.

**CLIMAX**  
RADIO



# Mr. COPE CORNFORD & PELMANISM

"Applied Psychology," Which Shows You How To Achieve The Object of Your Desire.



Mr. L. COPE CORNFORD.

Lord Charles Berensford"—who was himself a Pelmanist, by the way.

"The principle of the Pelman System, in two words," he writes, "is Applied Psychology. Just as Physical Training Applied Physiology. As the physical training instructor teaches a man so to train his muscles that he can achieve any athletic feat within the compass of his powers,

the Pelman system teaches a man how, by acting in conformity with the laws of his mind, he may achieve the object of his desire.

"Whether that object be spiritual or material or both, the method is the same. It is the same because all achievement demands Concentration, Ready and Accurate Memory, Courage and (above all) Self-Reliance."

## WHAT PELMANISM DOES.

These, of course, are not the only qualities developed by Pelmanism. Also get the other qualities developed by this famous system of "Applied Psychology" are

- |                   |                    |
|-------------------|--------------------|
| Observation,      | Directive Ability, |
| Perception,       | Self-Confidence,   |
| Judgment,         | Driving Power,     |
| Initiative,       | Self-Control,      |
| Will-Power,       | Tact,              |
| Decision,         | Speaking Ability,  |
| Business Acumen,  | Reliability,       |
| Resourcefulness,  | Salesmanship,      |
| Organising Power, | Originality,       |

and many others, all of which are of the greatest value to their possessor in any line of life.

And whilst developing these qualities Pelmanism naturally cures and eliminates their "opponents," and enables you to conquer and master such faults and defects as

- |                   |                  |
|-------------------|------------------|
| Forgetfulness,    | Mind Wandering,  |
| Inertia,          | Indecision,      |
| Weakness of Will, | Shyness,         |
| Lack of Ideas,    | Lack of System,  |
| Indefiniteness,   | Procrastination, |

which keep so many men and women down below the economic and social level to which their natural abilities would otherwise carry them.

## STRIKING PERSONAL PROOFS.

The great value of Pelmanism to men and women of every age, type, and occupation is shown by the thousands of letters received by the Pelman Institute from readers who have benefited in various ways from this system. Many report additions to their income as a promotion accelerated as a result of the increased efficiency brought about by a Course of Pelmanism. Others say how it has given them a wider outlook on life, how it has increased their interest in their work, and, surmounting, how it has enabled them to secure a happier and more oriented frame of mind, how it has—

But let these Pelmanists speak for themselves.

Here are a few extracts from their letters taken at random from the Pelman Institute's post-bags.

An Assistant Cashier writes: "Since starting your Course my salary has been increased by 50 per cent."

A Sugawhar writes: "I am deeply grateful for the many benefits I have derived, as well as for the renewed courage and energy I have obtained in the Course when it has been sorely needed during very trying and exceedingly painful circumstances."

An Engineer reports increased Self-Confidence and a rise of £5.

An Accountant reports two promotions in 12 months and a 50 per cent. increase in pay.

A Clerk writes: "The paragraph in Book 2, 'Introspection' I found particularly helpful making a short speech a little while ago. I had an idea I should be called upon to do so and, before leaving home, read through the particular paragraph, which really was quite."

An Assistant Surveyor writes that he has been promoted and is now drawing to the top salary he did a few months ago.

A Painter reports an increase in Self-Confidence and two rises in salary.

A Clerk reports that he has doubled his salary.

A Draughtsman writes that Pelmanism has given him a lot of interest in life so that his work is now becoming a pleasure.

A Dental Surgeon writes: "Since taking your Course, instead of being conservative, I have become more progressive."

A Mining Engineer reports an increase of £24 a week. "I have now got absolute confidence in myself."

A Secretary writes: "The value of Pelmanism lies, to a large extent, in the ease with which it can be studied anywhere. (The present writer did most of his Pelmanism in a London Tube whilst going to and from business.) He has in this way learnt the value of planning ahead; of having a settled purpose; of consecutive thinking; of thorough habits of study with their consequent quick and accurate power of recall, as and when required. (It) builds up a new mentality, a new will to achieve and a developing idealism that will be content only with the best."

A Clerk writes that one learns more in a few minutes by Pelmanism than by years of experience.

An Importer and Exporter states that Pelmanism has enabled him to pass from the position of a "clerk" to that of an employer.

A Motor Engineer states that he has so soaked himself in Pelmanism that its principles are constantly with him, guiding and helping him.

A Sales Manager states that he has increased his salary by over 50 per cent.

A Watchmaker and Florist states that as a result of Pelmanism he has a stronger will, a better memory; he is able to concentrate better and has been given a more clearly defined purpose in life. Also he has secured a 100 per cent. increase in salary.

An Insurance Broker's Clerk reports an increase in salary of 50 per cent.

A Clerk writes that the benefit he has derived from Pelmanism is

proving invaluable to me in my career as well as in my life generally.

A Merchant writes: "I am taking your Course through the post, applying them to my business. My income has increased enormously."

An Architect states that his income has been increased by 50 per cent. efficiency vastly.

has to the Pelman

A Laquerer writes: "I have derived a great benefit from your Course. It has given me a look on life completely different from the one I had before."

A Typist reports an increase in salary of £35 per annum.

An Accountant states that his salary has been substantially increased as a result of his greater grip on matters.

A Departmental Manager states that he has been compensated on his efficiency and has had a 50 per cent. increase. "This is directly due to my training with the Pelman Course."

A Doctor (M.D., M.R.C.S., L.R.C.P.) writes that he has derived "enormous benefit" from Pelmanism, and adds that he had taken the Course before.

A Student reports that Pelmanism has helped him to pass an examination.

A Clerk reports an increase in salary and the additional satisfaction of

A Stock-keeper reports an increase in salary and the additional satisfaction of

A Clerk reports an increase in salary and the additional satisfaction of

This is only a small selection of the

of similar letters in the post.

They come from men and women of all ages and every known

of occupation. Clerks, Accountants, Engineers and Physicists, and 8 on Armistice.

A final testimony to the value of Pelmanism is the fact that it is

and is to them

the day. I won the business

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*It's the  
Head between*

that appreciates the  
lightness and comfort  
of B.T.H. Headphones.

THEY cannot catch in the hair  
because they have no projec-  
tions and there is no "saw-tooth"  
movement; they rest on the ear  
with a pressure that is just enough  
to exclude extraneous sounds, but  
not tight enough to be uncomfor-  
table, and they can be adjusted in a  
second by a single movement, and  
without the manipulation of screws.

# B.T.H. Headphones

can be tested in any way you like and you will find them  
superior to other makes. Here is one test: Tune down  
until you can only just hear with ordinary headphones.  
Then substitute B.T.H. Headphones and note the great  
increase in the volume and clarity of reproduction.

**Price per pair 20/- (4000 ohms)**

*Obtainable from all Electricians and Radio Dealers.*









...every one of these adjustments will show an added advantage in the construction of Brandes Headphones

I look at the illustration above. See how snugly the phones fit the head. A gentle pressure on the crown, a firm clasp to the ears, and the rest of the headband is held well away from the hair. This means long wearing comfort and the shutting out of extraneous sounds. Strength and firm beauty of lines typifies their finished construction.

Brandes' Superior *Matched Tone* Headphones are admirably versatile. It's hard to imagine them fitting snugly to the tenderest curly head and yet fulfilling their duty on the head of the expert who sits down to long hours of serious experiment. So comfortable and with a rugged strength of construction to protect their delicate adjustment, they are excellent for family use. Primarily designed for long-range telephony from expert technical knowledge, their *Matched Tone* feature brings in the most distant signals with purity and strength. The experimenter finds that they bring the best results in trans-Atlantic and trans-Continental reception. One gentleman writes from Walton-on-Thames: "I received Australia on Brandes, and consider they are the most sensitive 'phones I have used. I am much pleased with their general performance." Ask your Dealer for Brandes.



# Brandes

*The Name to know in Radio*

Brandes Limited, 296, Regent Street, W 1  
WORKS Slough, Bucks.

20/-



## Superior "Matched Tone" Headphones

TRADE MARK

Brandes Superior  
"Matched Tone"  
Headphones

PRICE

20/-

British Manufacture  
(B.B.C. stamped)

All Brandes products carry our official money-back guarantee, enabling you to return them within 10 days if dissatisfied. This really means a free trial!



# Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, March 8th.

SUNDAY, March 8th

9.0-10.45.—Programme S.B. from Birmingham.  
MONDAY, March 9th, and WEDNESDAY, March 11th  
11.30-12.30.—Gramophone Records of the Week.  
3.30-4.30.—Ernest Mann and his Orchestra.  
5.0-6.30.—WOMEN'S TOPICS.  
6.30-7.30.—CHILDREN'S CORNER.  
7.0 onwards.—Programme S.B. from London.

TUESDAY, March 10th.

3.0-4.30.—Ernest Mann and his Orchestra.  
5.0-5.30.—WOMEN'S TOPICS.  
5.30-6.30.—CHILDREN'S CORNER.  
6.30-7.30.—Mr. Victor R. Winnicott, "The Boy Scout Movement in Plymouth."  
7.40-8.45.—Mr. Eric J. Patterson, M.A. (Cambridge), "Adult Education in the South West of England" (10).  
7.0-11.0.—Programme S.B. from London.

THURSDAY, March 12th, and SATURDAY, March 14th.

4.0-5.0.—Albert Fudbrook and his Trio, relayed from the Royal Hotel.  
5.0-5.30.—WOMEN'S TOPICS.  
5.30-6.30.—CHILDREN'S CORNER.  
7.0 onwards.—Programme S.B. from London.

FRIDAY, March 13th.

3.30-4.0.—Talks to Schools.—Mr. W. J. H. Crocker, "Miracle Plays." Musical introduction, Mr. C. E. Brandon, "Some things about the..."  
4.0-5.0.—Albert Fudbrook and his Trio.  
5.0-5.30.—WOMEN'S TOPICS.  
5.30-6.30.—CHILDREN'S CORNER.  
6.30-7.30.—Programme S.B. from London.

Drama, Music, and Comedy.

OLIVIA LALL (10).

FRIDAY, MARCH 13th.

DOROTHY BLADGON (Solo Pianoforte)

Study in G Flat

My Dear Beloved

If Thou Wert Blind

Frederick Allen

THE PLAYERS' RETORTORY COMPANY

Adapted by CHARLES FREEMAN from Du Maurier's book

Directed by CHARLES DENBIGH

Act I, and II: The Art Studio (Latin Quarter of Paris)

Act III: The Ante-room of the Opera House, Paris. (Five years later)

"If My Poems Had Wings" (Hahn)

"Silver Ring" (Chomonde (5))

"King Charles" (M. V. White (1))

"I Know a Bank" (Morton Shuster)

"Night Finches" (B. J. Dent)

"Prelude" (Mortimer)

9.30-10.0.—Programme S.B. from London

10.0.—Gladya Hall and Frederick Allen

"Oh! That We Two Were Maying"

Frederick Allen

11.0.—The School for Scandal

Excerpt adapted and produced by CHARLES FREEMAN

Directed by CHARLES DENBIGH

Excerpt from Peter's Country House

Dorothy Bladgon

Impromptu in A Flat

10.30.—Close down



## Valves With new Red Bases!



### Cossor leads again

HERE is another important Cossor improvement. Instead of fitting all Cossor Bright Emitters with the usual metal base, we are now standardising on an entirely new type of moulded red base of low capacity.

The new base gives the Cossor Valve the low self capacity of any Valve on the market with a standard 4 pin fitting—so low in fact as to be practically negligible. This is one more exclusive Cossor feature.

The unmistakable red base is moulded from a heat-resisting material specially manufactured for radio use and affords a unique method of identifying Cossor Valves at a glance.

This exceptionally clever design following so closely upon the heels of the unique Cossor sealed carbon idea, is further evidence—if it were needed—of our wholehearted endeavour to produce the finest vacuum tubes of any manufacturer at a minimum cost.

P1 For Detector and L.F. amp.

P2 (With red and blue high frequency pins) standard 4 pin

11/-

Registered No. 6 09/24

## Know it by the Red low-capacity Base

For clear long-distance reception and perfect simplicity of control make sure it's "A.J.S."

# A.J.S.

THE HALL MARK OF RADIO PERFECTION

**"SOME EXAMPLES OF THE A.J.S. RANGE."**

## THE A.J.S. "UNITOP" CABINET RECEIVER

forms top section of "Unit System" Cabinet and contains A.J.S. 4-Valve Receiver. Complete in itself it may be converted into a beautiful pedestal cabinet by substituting pedestal base. This base contains both batteries and tuning fork section containing special A.J.S. Loud Speaker. Used alone, the "Unitop" is a compact and attractive piece of furniture and a complete set for reception, easy listening for outdoor functions. In Mahogany, or Light, Dark, or Wax-polished Oak. Complete with all accessories, ready for use, 20 Guineas. (Without accessories, £14 10s.)

## THE A.J.S. PEDESTAL CABINET RECEIVER

Designed and constructed by experienced engineers, the A.J.S. Pedestal Cabinet Receiver represents the highest standard of radio engineering. It contains a 4-Valve Receiver, 20 ohm Filament Resistance to each valve, the Switch for L.F. Valves, the automatically regulated grid bias, and the H.T. Volt Meter. Batteries, special A.J.S. Loud Speaker to match cabinet, and all accessories. In Mahogany or Oak.

20 Guineas.

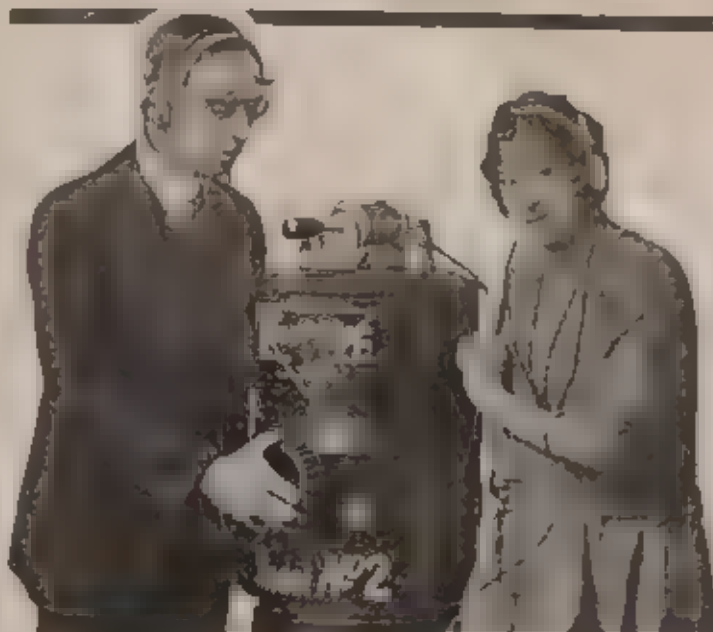


**A. J. STEVENS & CO. (1914), LTD.**  
WIRELESS BRANCH, — WOLVERHAMPTON.

Among the several exclusive A.J.S. features that appeal to the Amateur are the constant aerial tuning, the specially stabilized H.F. Valve, the auxiliary 20 ohm Filament Resistance to each valve, the Switch for L.F. Valves, the automatically regulated grid bias, and the H.T. Volt Meter.

Any good dealer will gladly point out the superiority of the A.J.S. 2, 3 and 4 Valve Receivers, and demonstrate their excellence on an A.J.S. Loud Speaker. Illustrated list of A.J.S. Wireless Instruments and Components free on request.

# Ask John Henry!



"Blossom keeps as quiet as a mouse when we listen-in on our new Wates' Bijouphone; it's perfect bias! Aye, it's the best value for ten bob I ever had in my life!"

## CRYSTAL SETS WORK LOUD SPEAKERS

Almost immediately the new Bijouphone set on which we have been working will be transmitting a never double its present power. A new high power set on which we have been working will be transmitting a never double its present power. A new high power set on which we have been working will be transmitting a never double its present power.



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Supratone Two Valve Amplifier	24 00
Two Valves	1 20
5000 40amp Accumulator	112 6
90 volt "PYRAMID" battery	17 9
	£712 3

CAV Tom T. or Supratone 30 Speakers 30

**SUPRATONE AMPLIFIER (Inclusive) £4.**  
BUY A "PYRAMID" GUARANTEED H.T. BATTERY.  
USE "IDEAL" GLASS ACCUMULATORS FOR LASTING SERVICE.  
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Phone Central 5711-5712. Grams: Zyngetech, Westcott, Works LONDON, BIRMINGHAM & WESTCLIFF



# Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, March 8th.

SUNDAY, March 8th.

10.15 AM. *Religious Service*  
11.15 AM. *Religious Service*  
12.15 PM. *Religious Service*  
1.15 PM. *Religious Service*  
2.15 PM. *Religious Service*  
3.15 PM. *Religious Service*  
4.15 PM. *Religious Service*  
5.15 PM. *Religious Service*  
6.15 PM. *Religious Service*  
7.15 PM. *Religious Service*  
8.15 PM. *Religious Service*  
9.15 PM. *Religious Service*

MONDAY March 9th to THURSDAY, March 12th.

10.15 AM. *Religious Service*  
11.15 AM. *Religious Service*  
12.15 PM. *Religious Service*  
1.15 PM. *Religious Service*  
2.15 PM. *Religious Service*  
3.15 PM. *Religious Service*  
4.15 PM. *Religious Service*  
5.15 PM. *Religious Service*  
6.15 PM. *Religious Service*  
7.15 PM. *Religious Service*  
8.15 PM. *Religious Service*  
9.15 PM. *Religious Service*

FRIDAY March 13th

10.15 AM. *Religious Service*  
11.15 AM. *Religious Service*  
12.15 PM. *Religious Service*  
1.15 PM. *Religious Service*  
2.15 PM. *Religious Service*  
3.15 PM. *Religious Service*  
4.15 PM. *Religious Service*  
5.15 PM. *Religious Service*  
6.15 PM. *Religious Service*  
7.15 PM. *Religious Service*  
8.15 PM. *Religious Service*  
9.15 PM. *Religious Service*

SATURDAY March 14th.

10.15 AM. *Religious Service*  
11.15 AM. *Religious Service*  
12.15 PM. *Religious Service*  
1.15 PM. *Religious Service*  
2.15 PM. *Religious Service*  
3.15 PM. *Religious Service*  
4.15 PM. *Religious Service*  
5.15 PM. *Religious Service*  
6.15 PM. *Religious Service*  
7.15 PM. *Religious Service*  
8.15 PM. *Religious Service*  
9.15 PM. *Religious Service*

# Nottingham Programme.

10.15 AM. *Religious Service*

11.15 AM. *Religious Service*

12.15 PM. *Religious Service*

1.15 PM. *Religious Service*

2.15 PM. *Religious Service*

3.15 PM. *Religious Service*

4.15 PM. *Religious Service*

5.15 PM. *Religious Service*

6.15 PM. *Religious Service*

7.15 PM. *Religious Service*

8.15 PM. *Religious Service*

9.15 PM. *Religious Service*

10.15 PM. *Religious Service*

11.15 PM. *Religious Service*

12.15 AM. *Religious Service*

1.15 AM. *Religious Service*

2.15 AM. *Religious Service*

3.15 AM. *Religious Service*

4.15 AM. *Religious Service*

5.15 AM. *Religious Service*

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9.15 AM. *Religious Service*

10.15 AM. *Religious Service*

11.15 AM. *Religious Service*

12.15 PM. *Religious Service*

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8.15 PM. *Religious Service*

9.15 PM. *Religious Service*

10.15 PM. *Religious Service*

11.15 PM. *Religious Service*

12.15 AM. *Religious Service*

SATURDAY, March 14th

10.15 AM. *Religious Service*

11.15 AM. *Religious Service*

12.15 PM. *Religious Service*

1.15 PM. *Religious Service*

2.15 PM. *Religious Service*

3.15 PM. *Religious Service*

4.15 PM. *Religious Service*

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8.15 PM. *Religious Service*

9.15 PM. *Religious Service*

10.15 PM. *Religious Service*

11.15 PM. *Religious Service*

12.15 AM. *Religious Service*



## The Service of the HOUSE of GRAHAM

—A statement of interest to  
All Radio users

DO YOU already possess a Loud Speaker? Have you only tried one tentatively and been disappointed? Would you like to obtain more sensitivity or volume from your receiving set, and get distinctly better Loud Speaking results?

If there are any such problems requiring a solution, do not hesitate to take advantage of our Service. It is at your disposal in words when you want advice and in deeds, when you want results. It is offered entirely free of charge.

Every AMPLION is guaranteed to afford satisfactory results, where it is associated with a reasonably well designed and properly tuned receiver, set and this guarantee is unconditional.

The Service Section of the House of Graham is prepared to assist in the most positive manner possible, in the use of AMPLION Loud Speakers, whether the set used is of any particular make or simply an assembly of components.

This work is regarded as a mission towards the universal aim of.

### BETTER RADIO RE-PRODUCTION

which becomes in every case a practical certainty for those who use the

The World's **AMPLION** Wireless Loud Speaker

A PRODUCT OF THE  
HOUSE OF GRAHAM

Obtainable from AMPLION STOCKISTS and  
Wireless Dealers everywhere

ALFRED GRAHAM & COMPANY

St Andrew's Works, Croydon Park, London, S.W.4







# Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, March 8th.

SUNDAY, March 8th.

8.30-9.15. *Stoke-on-Trent*  
9.15-10. *Stoke-on-Trent*

MONDAY, March 9th to WEDNESDAY, March 11th, and SATURDAY, March 14th.

8.30-9.15. *The Mistletoe* (Continued)  
9.15-10. *The Mistletoe*

10.15-11. *The Mistletoe*  
11.15-12. *The Mistletoe*

12.15-1. *The Mistletoe*  
1.15-2. *The Mistletoe*

THURSDAY, March 12th.

8.30-9.15. *Gramophone Records of the Week*  
9.15-10. *Gramophone Records of the Week*

10.15-11. *Gramophone Records of the Week*  
11.15-12. *Gramophone Records of the Week*

FRIDAY, March 13th.

8.30-9.15. *The Mistletoe* (Continued)  
9.15-10. *The Mistletoe*

10.15-11. *The Mistletoe*  
11.15-12. *The Mistletoe*

12.15-1. *The Mistletoe*  
1.15-2. *The Mistletoe*

2.15-3. *The Mistletoe*  
3.15-4. *The Mistletoe*

4.15-5. *The Mistletoe*  
5.15-6. *The Mistletoe*

6.15-7. *The Mistletoe*  
7.15-8. *The Mistletoe*

8.15-9. *The Mistletoe*  
9.15-10. *The Mistletoe*

10.15-11. *The Mistletoe*  
11.15-12. *The Mistletoe*

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3.15-4. *The Mistletoe*

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9.15-10. *The Mistletoe*

10.15-11. *The Mistletoe*  
11.15-12. *The Mistletoe*

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1.15-2. *The Mistletoe*

2.15-3. *The Mistletoe*  
3.15-4. *The Mistletoe*

4.15-5. *The Mistletoe*  
5.15-6. *The Mistletoe*

6.15-7. *The Mistletoe*  
7.15-8. *The Mistletoe*

8.15-9. *The Mistletoe*  
9.15-10. *The Mistletoe*

10.15-11. *The Mistletoe*  
11.15-12. *The Mistletoe*

12.15-1. *The Mistletoe*  
1.15-2. *The Mistletoe*



## The Children's Hour.

### Prices.

#### Loud Speakers.

H.1, 21 inches high,  
From £5-5-0 to £5-10-0  
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H.2, 14 inches high,  
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all resistances.

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before had  
such fine  
reception!"



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Week Beginning Sunday, March 8th.

## SUNDAY, March 8th.

5.05.30 Programme S.B. from Cardiff.  
6.30.0. Serv. S.B. from Birmingham  
9.0.0. Programme S.B. from Birmingham

## MONDAY, March 9th.

4.0. The Castle Cinema Orchestra from the Castle Cinema  
5.15. WOMEN'S TOPICS  
6.0. CHILDREN'S CORNER  
7.10.0. Programme S.B. from London

## TUESDAY, March 10th.

4.0. Gramophone Records  
5.15.0. CHILDREN'S CORNER  
7.10.0. Programme S.B. from London

## WEDNESDAY, March 11th.

4.0. The Castle Cinema Orchestra  
5.15.0. WOMEN'S TOPICS  
6.0. CHILDREN'S CORNER  
7.10.0. Programme S.B. from Cardiff

## THURSDAY, March 12th.

4.0. The Castle Cinema Orchestra  
5.15.0. CHILDREN'S CORNER  
7.10.0. Programme S.B. from London

## FRIDAY, March 13th.

4.0. W. H. Moore's Trio.  
5.15.0. WOMEN'S TOPICS  
6.0. CHILDREN'S CORNER  
7.10.0. WEATHER FORECAST and NEWS  
8.15.0. A. ATKINSON S.B. from Louth  
Local News.

## Instrumental and Vocal Programs.

CLAY WILLIAMS Trio.

THE G. H. EVANS TRIO

7.30. "N. to a Caprice" (1) Cateridge-Taylor  
"Question and Answer" Rhys Williams.

7.40. "Shipmates of Mine" (1) Sanderson (1)  
"If I Might Come to You" H. H. Rogers (1)  
"The Arrow and the Song" Balfe

7.50. "The Trio"  
Solo Song Rhys Williams.

8.0. "Bedouin Love Song" (1)  
"Al Fhat I Ask" (1)  
"From Brown" (1) H. H. Rogers (1)

8.10. "The Trio"  
"Roses and Pearls" (1) New York  
"The Vesta Maider" (1) Elliott

8.20. "Talk in Welsh" The Welsh Dancers  
by Saunders Lewis, of the University of Wales  
College, Swansea

THE MANHATTAN SYNDICATED

ORCHESTRA

8.30. JAY TAFIE (Entertainment)  
Orchestra.

"America Medley" (1). "Why Did I Run"  
"I Got It" (2). "There's a Yes" (3).  
"In Your Eyes" (7). "What'll I Do?"

"That's My Girl" (31). "Maybe" (6).  
"Sabara" (9). "Georgio Porgie" (10).  
"Forma" (10). "Love is Just a Gamble" (10)

8.40. Jay Taffie.  
"Swains Morgan From Angles" (1) J. J. J.

Orchestra.  
"After the Storm" (1). "Love a Day" (1)

"You're a Heart" (1). "Sweet As" (1).  
"You're a Boy" (1). "June Night" (7).  
"I'm a Boy" (1). "Out of a Million" (1)

"I'm a Boy" (1). "Just Like a Boy" (1).  
"A Story" (31). "It Ain't Got a Po" (1).  
"No Mo" (7). "Ricky Ducky Por" (1)

9.0. "10.0.—Programme S.B. from London"  
Orchestra.

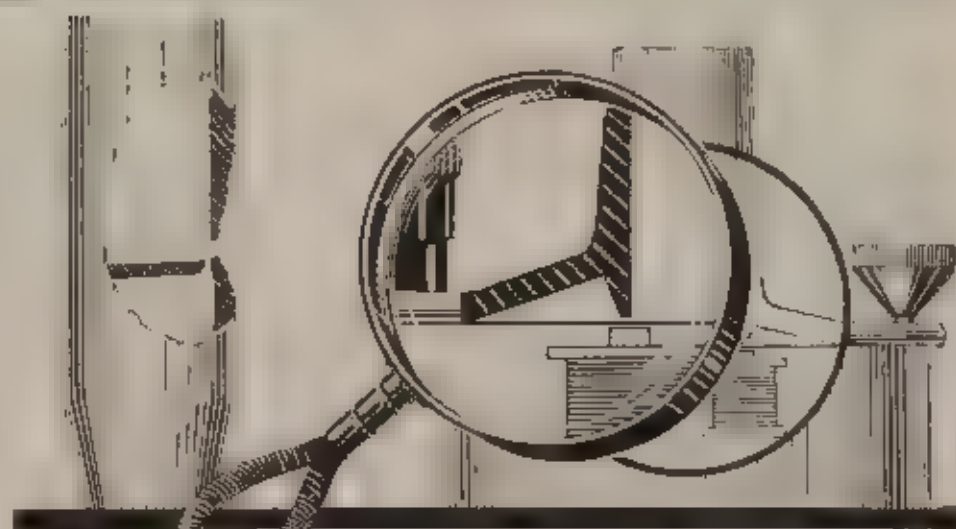
9.10. "The Parade of the Tin Soldiers" (1). "Pasadena" (9). "Love Has a Way" (31).  
"Squidgy" (1). "Ja Taffie"

9.20. "The Tonypandy We" (1). "Hi, Hi, Taffie"  
Orchestra.

9.30. "Oh Eva" (31). "In a Rendezvous" (1).  
"A' Alone" (7). "Welsh Medley" (9)

10.0. Close down.  
SATURDAY, March 14th.

4.0. The Castle Cinema Orchestra  
5.15.0. CHILDREN'S CORNER  
7.10.0. Programme S.B. from Cardiff



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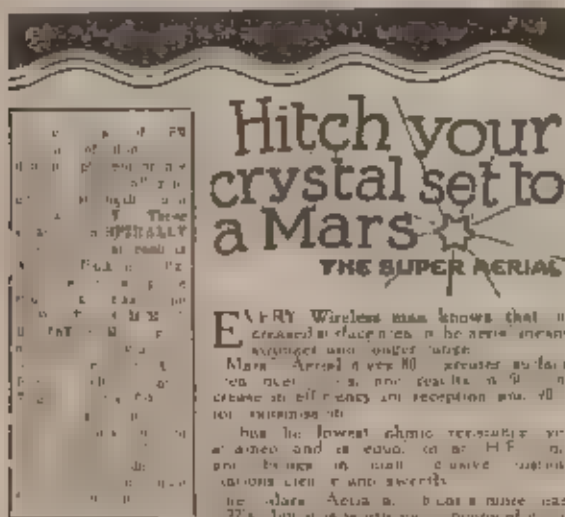
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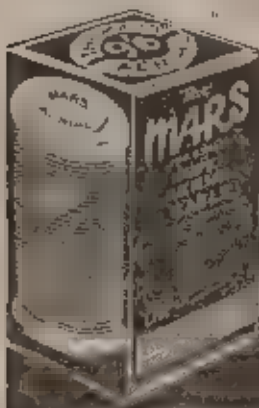
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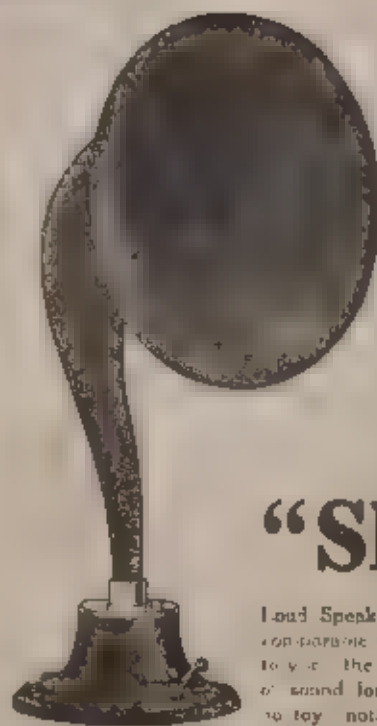
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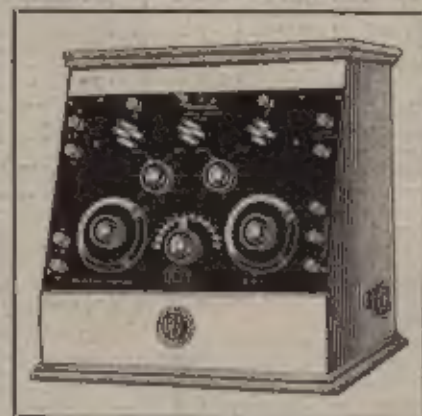


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